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ON THE COVER: Photo illustration by Stephen Webster

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HOME FRONT

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.COM EXCLUSIVES

Joe Jonas gives us an exclusive peek backstage at the Jonas Brothers' tour kickoff near Chicago. Plus, at Lollapalooza, Erykah Badu divulged details of her new film and jewelry projects. Visit billboard.com today.

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At this conference, set for Oct. 27-28 in Los Angeles, attendees can submit a demo to a panel of film/TV music supervisors and see how they react to your work live from the stage. More at filmandtvmusic conference.com.





Pink Floyd titles vanish from digital retail



THE GOLDEN ROAD



10





Rondor's complaint about Katy Perry hit

>>VIACOM APPEALS YOUTUBE COPYRIGHT RULING

Viacom is appealing a U.S. judge's dismissal of its \$1 billion lawsuit accusing Google of allowing copyrighted videos to appear on YouTube without permission. Viacom's appeal was expected following the June 23 ruling that it would be improper to hold Google and YouTube liable under federal copyright law merely for having a "general awareness" that videos might be posted illegally. The lawsuit originally filed in 2007 was seen as a test of the Digital Millennium Copyright Act.

>>>EPITAPH E-MAIL: NO MORE STREET TEAM

Epitaph Records recently sent out an e-mail announcing that its street team would cease to exist. effective Aug. 24. The e-mail didn't give a reason for the decision and an email to the label seeking clarification wasn't returned by press time. The announcement comes a few months after the closure of Warner Bros. Records' Street Network, Calls to Warner for comment weren't returned.

>>>U2'S 'SPIDER-MAN' **SET FOR DECEMBER**

The long-awaited "Spider-Man" musical with songs by U2 members Bono and the Edge will open on Broadway in December, according to the show's producers. "Spider-Man Turn Off the Dark" will begin previews Nov. 14 with opening night set for Dec. 21, producer Michael Cohl said in a statement.





7







11



PEK





The trend is less pronounced but

still significant among popular tracks

beyond the top 10 (see chart, below).

The top 100 tracks have accounted for

16.5% to date this year, up from 13.6%

in 2009 and 12.4% in 2008, while the

top 200 tracks accounted for 21.6%

through the week ended Aug. 8, up

from 18.5% in 2009 and 17.2% in 2008,

Digital albums are experiencing a

similar trend. The top 10 digital albums

of 2010 have a 5.7% share, up from

4.2% in 2009 and 4.0% in 2008. They

represent the majority of the top 40 dig-

ital albums' growth in market share.

The top 40 titles accounted for 11.9%

of digital album sales through Aug. 8,

according to SoundScan.

Sales leaders: Hits by TRAIN and USHER are among the top-selling tracks of 2010 so far.

play, including such variables as A&R, marketing, digital innovation, changes in consumer consumption of music and pricing.

Ronn Werre, EMI president of music services worldwide and North American COO, believes chart success is a function of basic blocking and tackling.

"This year's chart reinforces something that's been true since the music business began: Take great artists, great songs that connect with fans and those songs will sell," he says.

One theory broached by some observers is that the sales-dampening impact of variable pricing on digital track sales played a role. While higher prices haven't hurt the most popular tracksthey're the least sensitive to price hikes -less popular catalog tracks priced at \$1.29 may have suffered. Thus, the most popular tracks gain market share on the less popular ones.

But that hasn't turned out to be the case. Current tracks-that is, titles on the Billboard Hot 100 or those out less than two years since their releaseaccount for a slightly lower percentage of total track sales this year. Through Aug. 8, they made up 41.1% of digital track sales, versus 42.4% last year, according to SoundScan. If price hikes have hurt catalog sales, it's not showing up in the data.

Ironically, terrestrial radio may be helping track sales defy the long tail theory. "I think radio is playing a large part because they are so conservative now in the number of records they play," says Jim Urie, president/CEO of Universal Music Group Distribution. "Radio is more afraid than ever to take chances."

During the last few years, Facebook, Twitter and YouTube have become powerful tools to encourage sharing and experiencing music. What's popular can become more popular the more it's shared and heard. In that way, the Internet becomes a big echo chamber that benefits the most popular songs. Forget the long tail and the death of the hit. The Internet is helping to make hits more popular than ever.

DIGITAL BY GLENN PEOPLES

HIT AND RUN

Sales Of The Most Popular Digital Tracks Continue Capturing More Market Share

Seven years after the iTunes Music Store marked the unofficial launch of the U.S. digital download market, hit singles are capturing an ever-growing share of track sales.

It wasn't supposed to be like this. One of the key arguments of Chris Anderson's 2006 book "The Long Tail: Why the Future of Business Is Selling Less Of More" was that hits were supposed to lose sales to niche titles.

But as Billboard's detailed study of Nielsen SoundScan data revealed last fall (Billboard, Nov. 14), it hasn't quite turned out that way. One example: Sales of the most popular digital tracks have continued to capture more market share.

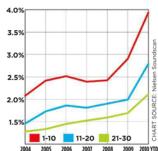
So far this year (through the week 4.0% ended Aug. 8), that trend shows signs of accelerating, with the 10 best-selling digital tracks accounting for 3.9% of all track sales in the United States, according to 3.0% SoundScan. The top-selling tracks are led by Train's "Hey, Soul Sister" (3.6 million 2.5% units sold), "California Gurls," by Katy Perry featuring Snoop Dogg (3.3 million) and "OMG" by Usher featuring Will.i.am (3 million) according to SoundScan.

That may not seem like much, but it's a sizable increase from 2.9% in fullyear 2009 and 2.4% in full-year 2008, according to SoundScan. It's also an impressive tally considering that there are more than 13 million tracks available at online retail.

In 2004, the year after Apple launched iTunes, the top 10 tracks accounted for only 2.1% of all track sales. That means the top 10 has nearly doubled its market share since the proper start of the paid download market, according to SoundScan.

POP ROCKET

U.S. sales of the top 30 digital tracks are snaring more market share than before.



versus 9.9% in 2009 and 9.5% in 2008, according to SoundScan. Hit releases are capturing a greater share of downloads on peer-to-peer networks as well, according to BigChampagne CEO Eric Garland. "Certainly the top 10 songs are much more popular than they were on Napster 10 years ago," he says, adding that "anecdotally, I've noticed this trend across all media."

The trend is crystal clear. But why it's occurring is complex and difficult to pinpoint. Many factors come into

>>>BRITNEY TO APPEAR ON 'GLEE'

Britney Spears is set to make a cameo in an episode of TV musical comedy "Glee" that will be devoted to the pop star's music, according to show creator Ryan Murphy. "Britney, I think 100%, is going to be on the episode. She is going to join us for a couple of scenes," Murphy said in an interview with Los Angeles DJ Ryan Seacrest, The Spearsthemed episode follows "Glee" tributes to the music of Madonnawhich spawned a soundtrack of its ownand Lady Gaga earlier this year, although neither of the pop singers appeared on the show.

>>>MERLIN, GROOVESHARK SETTLE

Online music service **Grooveshark settled its** copyright dispute with Merlin and licensed the catalogs of the indie music agency's member record labels. The deal compensates Merlin labels for past use of their music as well as future use of their catalogs, Merlin's roster includes Rough Trade. Warp Records, Yep Roc. Epitaph, Tommy Boy, **Beggars Group, PIAS** Entertainment Group, !K7, Merge, Domino and Koch/E1.

>>MYSPACE LAUNCHES VIDEO APP ROMEO

MySpace Music launched a new video application called Romeo that aims to offer a highly personalized video experience, according to a release. Romeo allows users to choose music based on their moods or from a specific genrethere are 13 moods and 15 genres featured in the app—as well as offering the ability to share videos through social networks. The app is also integrated with the iTunes store.

Compiled by Chris M. Walsh, Reporting by Cortney Harding, Jillian Mapes, Glenn Peoples, Chris M. Walsh and Reuters.

DIGITAL BY LOUIS HAU

REMIX, REMODEL

Indaba Music Rolls Out New Services To Grow Paid Membership Base

Since its launch three years ago, Indaba Music has focused on building an online community of users interested in recording, remixing and producing tracks.

Now the cloud-based music creation/collabora-

The company has so far generated most of its revenue through remix contests and marketing cam-

using the service for free.

paigns with such partners as Skullcandy, Universal Pictures, MySpace Music and all four major labels, featuring acts including T-Pain, Weezer, Peter Gabriel and Matisvahu.

While it will continue to run such campaigns. Indaba is now shifting its business model to one more

focused on generating revenue from membership fees and e-commerce opportunities, according to co-founder/ co-CEO Dan Zaccagnino.

By aggregating a variety of services and benefits at an attractive price point, Zaccagnino says he's confident Indaba will be able to grow its paid membership base.

"It's not a huge barrier to overcome," he says. "We believe very strongly that not everything on the Internet needs to be free."

On the revamped Indaba site, users will still be able to record and mix music for free, while paying members will still benefit from additional recording and storage options. Indaba is also launch-

ing an embeddable widget through which all users can stream music they create on Indaba.

For the first time, paying members will also have an easy means to sell their Indaba-made music. Those paying \$50 per year for a "pro" membership will be able to distribute up to 15 tracks per year through iTunes, while "platinum" members paying \$250 per

year can distribute up to 50 tracks. Indaba, which won't take a cut of the resulting sales, will let members distribute additional tracks through iTunes for a fee, as well as allocate a royalty split for each track so that royalties will be automatically paid out to, for example, each songwriter or musician involved in the creation

Paying members will also have access to an embeddable sales widget to sell tracks and ringtones directly to consumers and keep all revenue, minus credit-card processing fees. By the end of August, Indaba will offer its paid members the ability to sell madeto-order CDs through the widget, with fulfillment by CustomCD. And by the end of the year, Indaba expects to offer members the ability to sell customized merch through the widget, produced and fulfilled by a third-party vendor.

Because users already enter pertinent metadata for each track they create, offering iTunes distribution was a logical step, Zaccagnino says. Although Indaba is providing members with a means to sell their music, he says it isn't ruling out the possibility of eventually partnering with a DIY artist-focused distributor like CD Baby or TuneCore, which distribute music to many more digital retail outlets.

Other new benefits for pro and platinum members include \$25 off purchases of \$200 or more from music instrument/audio retailer Sweetwater, discounts on digital sheet music, tablature and online video lessons from Hal Leonard Corp. and Alfred Music Publishing, and a free membership to the Connect by Hertz car-sharing service.

A car-sharing service? Well, musicians need to lug gear.

"Most everyone here's a musician," Zaccagnino says of his company, "and we got frustrated having to go to 15 different sites for different services."



Embed this: Indaba is launching a direct-to-consumer

new features, including the ability to sell music, as it begins a concerted effort to monetize that burgeoning user base.

New York-based Indaba has 520,000 registered users, up from 200,000 a year ago. While the company doesn't break out exactly how many users are paid members, it acknowledges that most are

RETAIL BY ED CHRISTMAN

Wish You **Were Here**

After EMI Contract Expires, Key Pink Floyd Albums Disappear From Digital Retailers

If you're looking to buy the classic Pink Floyd albums "The Wall" or "Animals" as digital downloads, you're out of luck.

Those albums as well as other post-"Dark Side of the Moon" titles like "Wish You Were Here" and "The Final Cut"-all originally released on Columbia Records but distributed by EMI since 2000-have been pulled from digital retailers like iTunes and Amazon's MP3 store, because EMI's contract covering those albums expired June 30.

The albums are still available on CD because EMI has stock that it can sell off. But industry sources say that it likely won't be able to manufacture more physical copies of those albums until a new contract is signed. Pink Floyd's earlier albums-from "The Piper at the Gates of Dawn" through "Dark Side of the Moon"-are still available on CD and as digital downloads on FMI.

Label sources say that Pink Floyd's management was shopping the band's entire catalog for a licensing deal about 18 months ago, asking each major to explain how it would market the band's catalog and to make a bid. While sources at the majors say elaborate presentations were unveiled for the band's management, the bidding levels got too rich for some of the majors.

An EMI spokeswoman declined to comment, while managers for various members of the band couldn't be immediately reached for comment.

EMI has suffered big-name defections like Radiohead and Paul McCartney since U.K. private equity firm Terra Firma purchased the major in 2007, saddling it with onerous debt service terms that it has struggled to meet.

EMI's talks with Pink Floyd could prove to be a key test of whether superstar artists still have faith in the label's ability to market their music. But label sources say they doubt that Pink Floyd's asking price will fly, even though the band remains of the best selling of the Nielsen SoundScan era.

Since 1991, Pink Floyd albums have sold 36.2 million copies in the United States, including 654,000 last year and almost 311,000 this year. Pink Floyd track sales total 6.5 million, while so far this year song downloads stand at 587,000 units.

It's unclear what, if any, effect a London High Court ruling on unbundling Pink Floyd albums will have on the contract negotiations. In March, the court ruled that EMI doesn't have the ability to sell individual Pink Floyd tracks. At the time of the ruling, EMI issued a statement saying, "Today's judgment does not require EMI to cease making Pink Floyd's catalog available as single-track downloads, and EMI continues to sell Pink Floyd's music digitally and in other formats."

"The Wall" remains one of Pink Floyd's best-selling altribution of the album in 2000, it has sold nearly 1.5 million units in the United States, of which 107,000 have been digital downloads, according to SoundScan. During the two months prior to the end of EMI's distribution deal on the later Floyd titles, sales of "The Wall" totaled 14,000 units, with weekly album sales ranging between 1,000 and 2000 units, according to SoundScan. Digital albums, which accounted for 41% of sales during those two months, averaged nearly 1,000 units per week.

But in the weeks following



the June 30 contract expiration, U.S. digital album sales of "The Wall" sank to virtually zero.

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UPFRONT



The Grateful Dead was renowned for many things. But were its members business role models as well? Brian Halligan, co $founder/CEO\ of\ marketing\ software\ firm\ HubSpot, and\ marketing\ strategist/author\ David\ Meerman\ Scott\ think\ they\ were.$

The two self-described Deadheads have teamed up to write "Marketing Lessons From the Grateful Dead" (Wiley), which hit stores earlier this month. In their book, Halligan and Scott discuss how the Dead members were pioneers in embracing many of the marketing and career-building strategies that artists pursue today, such as concentrating on touring, maintaining fan mailing lists, establishing their own ticketing office that offered the most loyal fans the best seats and offering "free" music by allowing fans to tape their shows.

MARKETING LESSONS

WHAT EVERY BUSINESS CAN LEARN FROM THE MOST ICONIC BAND IN HISTORY

MADILIAH MAISE * TTOO2 MAMSEEM DIVAD

In an interview with Billboard, Halligan and Scott expound on the Dead's business legacy.

1 Why write a marketing book about the Grateful Dead? Halligan: Both of us have been Dead fans for a long time. And every time I go to a show, I think about how unique it

was that they built this whole phenomenon and how differently they went about their marketing. They completely threw away the rules of rock'n'roll marketing and started from scratch. We did a webinar where we talked about the lessons

learned from the Grateful Dead in marketing and it was super well-attended. So we said, "Screw it, let's write a book."

What sorts of lessons can the music industry learn from the band's experience?

Scott: They were very early adopters of communication technology and found ways to go around the record company to stay in touch with their fans. That's very applicable today.

Halligan: The Dead didn't make most of their money from album sales, [but] through their concerts. They were very aggressive in letting people "download" their content for free, [allowing them to record] their concerts-the idea being

that the more people who had that music, the more they'd play it, and the more other people will hear it and show up. I think they'd be very liberal in the use of new technology to spread the word and get more fans and sell more concert tickets.

3 What about emerging artists who have access to those tools but are still trying to establish themselves?

Halligan: The Internet disproportionately benefits the little guy over the big guy. You don't have to be the Rolling Stones to get found online. It used to be this hierarchy, but today you can do a lot of it on the cheap yourself. If you give away some compelling content and your music's good, people will start discussing you and linking to you.

Scott: It's really about creating remarkable, free content. It's a really well-produced concert video. It's a snippet of the band backstage. People want to feel involved with the band, and these tools allow for bands to create the sorts of things that let fans get close to them in a way the Grateful Dead could not. I could only imagine the things they could have done given those tools.

4 If the Grateful Dead got its start today, which social

media tools do you think it would've used? Scott: We saw a little bit of it when the surviving members

toured in 2009 as the Dead. They did a few things that were particularly interesting. They had an iPhone application that included live streaming video and streaming audio directly from the concerts. They also had photographs from the tour in the app. And they tweeted the set list as the songs were being played onstage.

Were there any big mistakes that the band made in terms of managing its business affairs?

Scott: Roadies were making \$100,000 a year in the '70s and '80s. They paid their people a lot of money, they got health insurance-it was a great gig. But the payroll got really big. They were now

running a corporation with dozens and dozens of employees, front-office staff, roadies, truck drivers. What this meant was that they basically had to continually tour in order to just make payroll. They created a fairly unwieldy machine that was difficult to maintain.

6 You've both written books on marketing and PR. How does the Grateful Dead compare with other topics you've written about?

Halligan: What's really interesting about the Grateful Dead is that they created their own category. I think it's more important than ever for companies to do the same; to think across industry boundaries and create their own category and get people to follow them. The nice thing about the Internet is that there are lots of potential customers out there, but the bad thing is that there are lots of potential competitors. So if you can create a very niche category, it's a very good time.



No One Like You

On The

Road

RAY WADDELL

Scorpions Frontman Klaus Meine Reflects On The Band's Touring Career

Hard rock concerts by veteran acts have proved to be a solid draw during what is undeniably a tough summer. Ozzy Osbourne's wife/manager, Sharon, says Ozzfest tickets are "fabulous," and Iron Maiden manager Rod Smallwood says his band is also putting up great numbers on the road, with promoter Live Nation reporting \$14.3 million in gross from 22 shows, according to Billboard Boxscore.

Also drawing large audiences are German rock vets Scorpions, who are on the road for their Get Your Sting and Black Out tour. And while the band is billing it as a farewell trek, it will be a long and energetic goodbye.

Scorpions numbers are solid in a summer where consistency is treasured: \$287,233 gross in Wantagh, N.Y.; \$268,294 in Holmdel, N.J.;

\$272,278 in Tampa, Fla.: \$451,175 in Los Angeles; and \$335,516 in Ontario, Calif., according to the Agency Group. "The tour has been quietly very successful and profitable, with very few exceptions," says Steve Martin, Scorpions' agent at the Agency Group. "The band has been playing great and the audiences have been fantastic."

Hailing from Hanover, Ger-

many, Scorpions stormed these shores in the halcyon days of arena rock, going on to enjoy multiplatinum global success in the '80s thanks to massive hits like "Rock You Like a Hurricane" and "Still Loving You." The band, which survived fickle musical trends and singer Klaus Meine's vocal-cord surgery in the early '80s, is feeling the love this summer. "What can I say? It's a celebration," says Meine, 62, who's considered one of hard rock's premier vocalists.

The band first played America in 1979 after managers David Krebs, Cliff Burnstein and Peter Mensch added Scorpions to a roster that included AC/DC, Ted Nugent and Aerosmith. Meine recalls Scorpions' first U.S. show was on a rock fest at Cleveland Municipal Stadium. "Everybody in rock royalty was on that bill: AC/DC, Aerosmith, Journey, Ted Nugent and we were these young guys from Germany," he says. Scorpions played first, a "crazy set" in the morning, and their manager had to pull the plug when they went over their time limit.

An extended tour with Nugent and AC/DC followed. "Being for the very first time in the U.S. was such an amazing journey, to see America for the first time through a tour bus window," Meine says. "We just tried to conquer America."

Despite the scores of shows and countless

wild nights, Meine has very specific recall of Scorpions' history on the road, whether it's breakfast at a Holiday Inn with Bon Scott in Fort Wayne, Ind., or playing for more than 300,000 at the US Festival in San Bernardino, Calif., in 1983. "We truly felt in those days that we were part of the international rock family," Meine says. "It was tough competition, too. To be on the same show with Ozzy, Mötley Crüe, Van Halen, all those guys, at a big show like the US Festival, you better be good when you walk out there. Otherwise, go back to Hanover."

Meine says Scorpions learned the "American way of rock'n'roll" and how to put on an arena rock show. In turn, they taught the bands that came up behind them about professionalism and bringing it every night. "Maybe we taught some

musicians the German engineering way," he says with a laugh.

Scorpions' newest album, "Sting of the Tail," debuted on the Billboard 200 in the April 10 chart week at No. 23-its strongest U.S. debut in 20 years-and has sold 54,000 units, according to Nielsen SoundScan.

Why hang it up now? "I guess it is the dream of any musician,

artist, athlete or whatever to leave it while you're still on top of the game," Meine says. "With some it works, with some it doesn't, and some keep coming back forever."

Not only does Meine feel "Tail" contains some of Scorpions' finest work, he also thinks there's a metal renaissance right now that's generating a new appreciation for the band. But the members know that renaissance won't last forever and, Meine says, they also don't want to sacrifice Scorpions-quality rock to Father Time.

"We feel we owe it to our fans and ourselves to keep this energy level," he says. "What we pull off every night on this tour, we want to keep it that way until the very last show. We don't want to see ourselves rocking like a hurricane when it's not a hurricane anymore.'

Scorpions head to South America and back to Europe after they wrap the first North American leg Aug. 21 in Chicago. They'll be back in the United States next summer for a final victory lap.

"It feels great to do this final curtain thing on our terms and not to wait until this whole thing breaks apart," Meine says. "To see these emotional reactions every night means a lot."



В	OXS	CORE concert Grosses
	GROSS/ TICKET PRICE(S)	
1	\$3,119,355 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND Alpine Valley Music Theatre, 70,235
2	\$2,701,617	DAVE MATTHEWS BAND, ZAC BROWN BAND
	\$75/\$40	Nationals Park, Washington, 36,772 Live Nation DAVE MATTHEWS BAND, SHARON JONES & THE DAP-KINGS
3	\$2,459,616 \$75/\$40	Comcast Theatre, Hartford, Conn., May 28-29 Live Nation
4	\$2,443,250 (\$2,497,249 Canadan) \$195,19/\$58,21	MICHAEL BUBLE Bell Centre, Montreal, Aug. 5-6 24,022 two sellouts Evenko, Live Nation, Montreal Jazz Fest
5	\$2,432,325 \$75/\$40	DAVE MATTHEWS BAND, MARTIN SEXTON Susquehanna Bank Center, 47,999 SO,005 two through one sellout broad
6	\$2,421,909 \$75/\$40	DAVE MATTHEWS BAND, THE FELICE BROTHERS
7	\$2,395,045	Saratoga Performing Arts Center, 50,820 Live Nation DAVE MATTHEWS BAND, ROBERT EARL KEEN
	\$75/\$40	Verizon Wineless Music Center, 48,824 50/05 two Live Nation shows one sellout DAVE MATTHEWS BAND, YONDER MOUNTAIN STRING BAND
8	\$75/\$40	Comcast Center, Mansfield, Mass., June 7-8 39,800 two shows Live Nation
9	\$2,258,800 \$50	PHISH Saratoga Performing Arts Center, Saratoga Springs, NY., June 19-20 shows one sellout. Live Nation
10	\$2,173,667 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND PNC Park, Pittsburgh, July 10 30,964 Live Nation
11	\$1,950,265	DAVE MATTHEWS BAND, GOV'T MULE
12	\$75/\$40	Cruzan Amphitheatre, West Palm Beach, Fla., July 30-31 37,722 38.601 two shows one sellout Live Nation
<u> </u>	\$50	Comcast Theatre, Hartford, Conn., June 17-18 48:608 two shows PHISH PHISH
13	\$1,865,934 \$50	Susquehanna Bank Center, Camden, N.J., June 24-25 49,440 two shows Live Nation
14	\$1,555,328 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND Hersheypark Stadium, Hershey, Pa, July 9 Live Nation
15	\$1,360,159 (£883,220) \$107,80/\$92,40	ROD STEWART O2 Arena, London, July 28 13,304 AEG Live
16	\$1,278,700 \$50	PHISH
-	\$1,129,421	Verizon Wineless Amphitheatre, 25,574 ASO Presents ASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG
17	\$135.50/\$65.50	Harveys Outdoor Arena, Lake 13,600 Tahoe, Nev., July 16-17 Live Nation two sellouts Live Nation
18	\$1,050,555 \$75/\$40	DAVE MATTHEWS BAND, GOV'T MULE Ford Amphitheatre, Tampa, Fla., 18,359 Live Nation
19	\$1,030,584 \$84.50/\$74.50/ \$64.50/\$34.50	IRON MAIDEN, DREAM THEATER Madison Square Garden, New York, July 12 sellout Metropolitan Talent Presents
20	\$1,022,110 \$150/\$35	JENNI RIVERA Nokia Theatre L.A. Live, Los Angeles, Aug. 6-7 two sellouts Goldenvoice/AEG Live
21	\$1,021,950 (\$1,070,640 Canadian)	DAVE MATTHEWS BAND, THE FELICE BROTHERS
22	\$49.64 \$1,009,598	DAVE MATTHEWS BAND, GOV'T MULE
	\$75/\$40	Aaron's Amphitheatre at Lakewood, Atlanta, July 27 sellout Live Nation
23	\$1,000,740 \$75/\$40	Verizon Wireless Amphitheater, Charlotte, N.C., July 21 Live Nation
24	\$987,938 (\$1,023,741 Canadian) \$86,37/\$38,12	IRON MAIDEN, DREAM THEATER Rogers Arena, Vancouver, June 24 sellout Live Nation
25	\$986,450 \$50	PHISH Comeast Center, Mansfield, Mass., June 22 sellout sellout Live Nation
26	\$984,090 \$75/\$40	DAVE MATTHEWS BAND, MARTIN SEXTON Blossom Music Center, Cuyahoga Falis, Ohio, June 25 seliout Live Nation
27	\$946,312	IRON MAIDEN, DREAM THEATER
	\$99.50/\$14.75 \$942,430	San Manuel Amphitheater, 21,792 Live Nation, Guerilla Union DAVE MATTHEWS BAND, ROBERT EARL KEEN
28	\$75/\$40	Verizon Wireless Amphitheater, Maryland Heights, Mo., June 16 21,000 Live Nation
29	\$933,288 \$65/\$25	TIM McGRAW, LADY ANTEBELLUM, LOVE AND THEFT Jiffy Lube Live, Bristow, Va., July 10 23,505
30	\$907,615 (€695,544) \$118.63/\$85.41	ROD STEWART O2, Dublin, July 31 7,719 sellout AEG Live, Alken Promotions
31	\$899,372 \$99/\$30	RASCAL FLATTS, JOHN RICH, KELLIE PICKLER, CHRIS YOUNG Pizza Hut Park, Frisco, Texas, July 24 Live Nation
32	\$890,790 \$59/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS First Midwest Bank Amphilheatre, 26,545 Inliey Park, Ill., July 16 seliout
33	\$878,698	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG
	\$99/\$30 \$877,390	Riverbend Music Center, 20,349 Live Nation DAVE MATTHEWS BAND, THE FELICE BROTHERS
34	\$75/\$40	Darien Lake Performing Arts 17,836 Live Nation
35	\$868,456 \$65/\$25	TIM McGRAW, LADY ANTEBELLUM, LOVE AND THEFT Comcast Center, Mansfield, 17,328 Live Nation

NativeTongues

How Language Differences Affect Digital Track Sales

In early August, Enrique Iglesias' "I Like It" featuring Pitbull and Lionel Richie topped sales of 1 million downloads in the United States, according to Nielsen SoundScan.

This in itself wasn't extraordinary: 49 tracks-led by Train's "Hey, Soul Sister" with 3.6 million downloads-have sold more than 1 million downloads since the beginning of the year, according to SoundScan.

But "I Like It," released only three months ago, is the sole digital track of 2010 by a Latin artist to pass that sales milestone. With 1.1 million-plus sold to date, the song has racked up more than double the U.S. sales of Shakira's FIFA World Cup title "Waka Waka (This Time for Africa)" featuring Freshlyground, which has sold 421,000, according to SoundScan.

This makes Iglesias' feat impressive, albeit not completely surprising. For example, crossover artists occupied the top eight positions of Billboard's Aug. 14 Latin Digital Songs chart: Shakira's "Waka, Waka," "Gitana," "Hips Don't Lie" and "Loba"; Iglesias' "Cuando Me Enamoro," "Heroe" and "Dimelo"; and Pitbull's bilingual "I Know You Want Me."

Although "I Like It" had climbed to No. 5 on the Billboard Hot 100 during the same week, it didn't appear on the Latin Digital Songs chart because it's sung in English. Among Spanish-language hits by Latin artists, only three have topped the million-download mark-and that's only if you count Pitbull's "I Know You Want Me" (which was recorded in a mix of Spanish and English) and sales of the English-language versions of Shakira's "Hips Don't Lie" and "She Wolf."

The top-selling Spanish-only digital tracks? Shakira's 2006 hit "La Tortura," at 804,000 downloads, and

Daddy Yankee's reggaetón smash "Gasolina," at 595,000, according to SoundScan.

nore: ENRIQUE

IGLESIAS (left) and PITBULL



Crossover acts obviously enjoy more exposure in the market than Spanish-only artists. But could a Spanish-only digital track reach the million-unit sales mark in the United States? Perhaps. But survey data published recently in the Pew Hispanic Center's study "The New Latino Digital Divide" suggests that

getting there won't be easy.

The study's subtitle, "The Native Born Versus the Foreign Born," refers to one of its key findings: that national origin was a leading determinant of Internet usage among Latinos, with U.S.-born Hispanics far more likely to use the Internet than

immigrants and those from Puerto Rico. The gap even exists among young Latinos. Among 16to 19-year-olds, for example, 92% of those born in the United States use the Internet, but only 59% of immigrants do.

But it also found that language is an even bigger differentiator. Among those 16 and older, only 35% of Latinos surveyed in Spanish-dom-

inant households use the Internet, compared with 77% of those in bilingual households and 87% in English-dominant households. The study, which didn't consider economic factors, also noted that 64% of Latinos 18 and older go online, versus 78% of non-Hispanic Americans.

The staggering difference in Internet usage between Spanish- and Englishdominant Latino households points to difficulties that Spanish-only recordings face in the digital market. Not only do they target a subset of the overall music market. many of the likely purchasers still lack the means or inclination to buy a digital track. Viewed another way, that means the potential for growth is tremendous once Internet usage becomes more pervasive.



Bearing Interest

Spain's AUAMusic Harnesses Crowd-Funding For Artists

Without a label contract, bands in need of money for recording and promotion costs have long maxed out their credit cards or borrowed from friends and family. Now some artists are exploring new online vehicles to raise funds.

> One emerging model is crowd-funding from fans, something that Spain's AUAMusic .com (which stands for Apadrina Un Artista, or Sponsor an Artist) helps facilitate.

Similar in concept to Germany's Sellaband.com, AUAMusic has raised about €150,000 (\$197,670) from about 1,500 investors for more than 3,400 bands.

Bands looking for funding post their music to the site and fans can invest as little as €5 (\$6.59) in the artist's project, with the possibility of earning their money back if the project generates profits.

Because this approach has led to the release of only eight albums so far, the company is bringing in a corporate sponsor to allocate half the funding for 100 albums-50 of them in December and 50 next June, according to AUAMusic founder Xavier Leon.

The sponsor, which AUAMusic will announce in October, will provide €1,600 (\$2,108) per album once the artist has raised the same amount from fans. The sponsor will also pay small dividends to investors, who theoretically stand to recoup their investment from the artist's sales, performance rights, concert ticket sales and any other sources of revenue the artist wants to offer. AUAMusic will

handle physical distribution to FNAC and El Corte Ingles stores. as well as digital distribution and a press campaign surrounding the 100 releases.

AUAMusic is angling to position itself as an investment opportunity for fans. Leon says that with only one AUAMusic project (by rock band Gremio D.C.) having turned a profit, "right now it's more of an emotional investment than a financial investment. What we want is to convert this into a financial investment."

Even if fans never recoup their money, the investment or donation makes them eligible for such items as concert tickets. backstage passes or dinner with the artist, Leon says.

"It's fun," he says, "and it's all part of rock'n'roll."

-Avala Ben-Yehuda

CANTORAL

DIES AT 75

Mexican singer/songwriter Roberto Cantoral, who composed some of the most beloved standards in the Latin American songbook, died Aug. 7 of a heart attack in Toluca, Mexico. He was 75. Cantoral penned classic ballads and boleros like "El Reloj," "La Barca" and "El Triste," most recently recorded by Marc Anthony for his 2010 album, "Iconos," Born in 1935 in Toluca, Cantoral began his career as part of a singing duo with his brother, Antonio, before launching the trio Los Tres Caballeros with Chamin Correa and Leonel Galvez. The group recorded such Cantoral songs as "La Barca" and "El Reloi." among many others. His work was also recorded by artists ranging from Placido Domingo and Joan Baez to Jose Feliciano, Jose Jose and Luis Miguel. He continued to be prolific in his later years, writing music for telenovelas, including Televisa's "El Derecho de Nacer." Cantoral was the honorary lifetime president of Mexico's Society of Authors and Composers, SACM.

PEERMUSIC SIGNS CHAYANNE

Peermusic has signed Puerto Rican pop star Chayanne to a worldwide writing and publishing administration deal. Under the agreement. Chavanne will be able to sign other songwriters in addition to publishing his own material. The deal begins with his latest Sony Music Latin release, "No Hay Imposibles,"

FERNANDEZ TO PLAY 'GRAMMY ARTISTS REVEALED' SHOW

Alejandro Fernandez will perform an intimate concert Sept. 1 at Mexico City's Lunario as part of the Recording Academy's "Grammy Artists Revealed" series. It's the first international installment of the MasterCardsponsored series, which began in 2009. The two-time Latin Grammy winner will perform songs and tell stories for an audience of MasterCard customers and fan club members.

Reporting by Ayala Ben-Yehuda and Leila Cobo.

UPFRONT

GLOBAL NEWS LINE

www.billboard.biz/global

>>> DEAG, SONY FORM PROMOTION JOINT VENTURE

Berlin-based promoter **DEAG Entertainment and** Sony Music Entertainment Germany have launched a joint-venture concert promotion company called Gold Entertainment that will focus on German middle-of-the-road and schlager acts. Gold will be headed by DEAG COO Christian Diekmann and Joe Hugger, senior VP of entertainment and new business at Sony Music **Germany Switzerland** Austria. Gold is working on tours by Germanlanguage artists from Sony's Ariola imprint and has agreed to purchase 66.6% of Wurzburg-based promoter Manfred Hertlein Veranstaltungs for an undisclosed fee.

>>> PROFITS RISE AT JB HI-FI

Australia's market-leading music merchant, JB Hi-Fi, reported a record-high net profit of \$118.7 million Australian (\$109 million) for the fiscal year ended June 30, a 26% increase from the prior year. However, JB says the surge was mainly driven by demand for consumer electronics. Sales rose 17% to \$2.7 billion Australian (\$2.5 billion). The company didn't break out CD/DVD sales but CEO Terry Smart says music remains "an important part of the overall business.

>>> BBC 6 ADDS

U.K. alternative digital station BBC 6 Music's weekly audience reached 1.2 million listeners during the second quarter, up 16% from 1 million in the first quarter, according to figures from audience measurement group RAJAR. The digital station had been under threat of closure until the BBC Trust-the public broadcaster's governing armrejected a management proposal in early July to shutter the digital audio broadcasting station. RAJAR also noted that overall DAB programming accounted for 15.8% of all radio listening in the United Kingdom, compared with 15.1% in the prior quarter.

Reporting by Lars Brandle, Andre Paine and Wolfgang Spahr. GLOBAL BY RICHARD SMIRKE

HMV Tries Again

Top U.K. Music Retailer Eyes Greater Digital Share Through Download Store Relaunch

LONDON—HMV is counting on a revamped website and aggressive discounting to help it finally capture a sizable share of the United Kingdom's still-booming market for digital music downloads.

After beta testing since March, the entertainment retail chain relaunched its HMVdigital.com music download store at the end of July with about 10 million tracks from all four majors and indie labels. The previous incarnation of the online store, which HMV shuttered in December, never gained traction in the market following its launch in 2005.

As part of the HMVdigital.com relaunch, the company is running a headline-grabbing, limited-time promotion promising all entries on the Official Charts Co.'s U.K. Top 40 singles chart for the discounted price of £0.40 (\$0.64) per track.

That's sharply less than the price of front-line single downloads at iTunes, the United Kingdom's leading digital retailer, where they cost between £0.79 (\$1.25) and £0.99 (\$1.57). Amazon's U.K. store sells digital tracks for between £0.49 (\$0.78) and £0.89 (\$1.41).

HMV won't comment on its financial split with the labels on track sales. But the deep discounting demonstrates that the retailer is willing to absorb a temporary financial hit on sales of hit singles in order to drive traffic to the store. Although the discount pricing will be available for only a limited time, HMV hasn't said when the promotion will end.

"We're not here to start a price war," HMV head of digital and online Sarah Hughes says. "We're very much about having a competitive and compelling service."

Richard Sefton, sales director at independent distributor PIAS, says he "didn't meet with a lot of resistance" from PIAS-distributed labels over HMV's promotional pricing. But while executives at the four majors declined to comment or couldn't be reached, one major-label source says, "We would have preferred the quality of experience, [and not price], to have been the focus."

Although HMV is the largest music retailer in the United Kingdom, physical formats still account for nearly all of its music sales, leaving it vulnerable to



Second site: HMV is hoping an overhaul of its digital download store will boost sales.

the continued slide in CD sales and unable to benefit meaningfully from surging demand for digital music.

The trade value of online digital music sales in the United Kingdom totaled £154 million (\$242.2 million) in 2009, up 52% on 2008, according to labels trade group the BPI. During the same period, sales of physical albums and singles fell 6.9% to £706.8 million (\$1.1 billion).

HMV accounted for 28% of U.K. consumer spending on music in 2009, while Amazon and Play.com—both of which sell CDs and digital downloads—accounted for 13.4% and 4.4%, respectively, according to the BPI. iTunes made up 10.6% of music spending, and although the BPI doesn't break out digital market-share data, it confirms that iTunes is the leading U.K. digital music store.

With an eye on boosting its position in the digital market, HMV paid £7.7 million (then, \$12.2 million) in September for a 50% stake in 7digital, a London-based digital media delivery company. The company's technology platform powers the new HMVdigital.com, which boasts a more attractive, simpler layout and easy-to-navigate menus.

iTunes declined to comment for this story; Amazon and Play didn't respond to requests.

HMV will try to differentiate HMVdigital.com from its rivals by exploring different ways of linking the store to other parts of HMV's sprawling entertainment operations, which also encompass live music (through venue owner/artist management company Mama Group, which it acquired earlier this year) and mobile services (through a partnership with France Telecom's U.K. mobile operator Orange).

"The combined element is key," Hughes says, "because no other retailer or organization can really offer that."

PIAS' Sefton says a revamped HMVdigital.com should provide labels with additional options when they market a release at the retail chain. "What you've got now," he says, "is the opportunity to talk to them in lots of different ways."

GLOBAL BY WOLFGANG SPAHR

CHALLENGING CONVENTION

As Popkomm Returns, Rival Reeperbahn Festival Vies For Conference Biz

HAMBURG—Popkomm is back, but a new kid on the block is threatening to steal some of its thunder.

The German trade fair and conference was a fixture on Europe's music business scene for two decades until organizers called off the 2009 confab, citing the financial downturn's impact on bookings.

New and existing conferences attempted to fill the gap last year (Billboard, Aug. 1, 2009). Now, as Popkomm prepares to return to Berlin Sept. 8-10, it's partnering with one of last year's upstart events and faces a competitive challenge from another.

The revived Popkomm will be part of the inaugural Berlin Music Week, a series of music events that will include the Berlin Festival, which will be held on the site of the former Tempelhof Airport (Sept. 10-11). Popkomm is focusing on its trade fair and showcases this year, having partnered with the all2gethernow (a2n) conference, which launched a digital-focused convention and artist showcase event in Berlin last September during the week that Popkomm was originally scheduled to be held. At the same time, it looks likely to lose some business to the rival Reeperbahn Festival in Hamburg, set for Sept. 23-25.

At first glance, Popkomm, which expects up to 20,000 registered industry attendees, would appear to have little to fear from its much smaller competitor, which anticipates 2,000 industry professionals and up to 18,000 public attendees for its paid showcases.

But some leading music business players are opting for Reeperbahn this year, prompting speculation that it could



pose a long-term challenge to Popkomm. For example, while executives from Universal Music Germany will attend Popkomm and skip Reeperbahn, executives from Warner Music Central Europe are forgoing the more established event in favor of the upstart conference.

Popkomm's exhibitions will be located at the former Tempelhof Airport terminal, but Reeperbahn offers exhibitors space in 60 smaller venues around the renowned Hamburg entertainment strip for booths, showcases and networking. "We're a charismatic alternative," says Detlef

Schwarte, GM of Reeperbahn partner Inferno Events. "Business platforms in pubs, cafes and boats, in a creative neighborhood, differs from the uniform exhibition hall."

Warner Music Central & Eastern Europe chairman/CEO Bernd Dopp says the festival "has proved an ideal platform for presenting newcomers," thanks to "a very high den-

sity of outstanding clubs, which is unique."

Inferno Events and leading German promoter Karsten Jahnke Konzertdirektion started Reeperbahn as a show-case festival in 2006, adding the Reeperbahn Campus conference in 2009 following demand from industry attendees. Inferno organizes events ranging from corporate promotions to theater productions.

Popkomm managing director Ralf Kleinhenz says the links with a2n and Berlin Music Week mean Popkomm offers "a unique 360-degree view of the music industry," adding that the conference remains a strong draw for previous attendees.

At press time, Popkomm had the edge in terms of confirmed keynote speakers, including Robbie Williams' co-manager Tim Clark (IE Management), Independent Online Distribution Alliance CEO Kevin Arnold and PRS for Music chief economist Will Page. Reeperbahn Campus, in contrast, has so far confirmed just Sire Records co-founder Seymour Stein.

Popkomm declines to say how many registrants will have booths, but confirms they include Universal Music, authors group GEMA, BMG Rights Management and PIAS. Companies taking space at Reeperbahn include indie sector trade group VUT, Warner Music Central Europe and promoters organization IDKV.

Can Germany support two major music trade events? Heinz Stroh, managing director of German publishers' trade group DMV, isn't so sure.

"Many companies and organizations," Stroh says, "will be visiting both to find which is the best meeting point."

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BRANDING BY EVIE NAGY

CREDIT CHECKONE, **CHECKTWO**

Experian Turns To Detroit Group Victorious Secrets To Market FreeCreditScore.Com

With more than 70,000 spots aired on network and cable channels in 2009, the Free-CreditReport.com band-and its catchy songs about bad jobs, relationships and credit, sung from roller coasters and Renaissance fairsis arguably the jingle king of America.

But not for long. The scruffy blond and his nameless crew-cast by an ad agency specifically to sing the FreeCreditReport.com jinglesare passing the torch to a real band. On Aug. 9. Detroit quintet the Victorious Secrets won a nationwide search to be the spokes-band for FreeCreditScore.com, a new brand from creditmonitoring company Experian, parent company of FreeCreditReport.com. The group's first ad will air Sept. 12 during the MTV Video Music Awards, where the act will make a redcarpet appearance.

The original campaign, conceived by the Martin Agency in Richmond, Va., was built upon spreading a message "about personal financial literacy, tied to pop music and pop culture," says Chris Moloney, senior VP/chief marketing officer for the U.S. consumer direct-business unit of Experian. It succeeded, Moloney says, because it took on a life of its own in the social media space—the band had thousands of fans on Facebook, and tributes and parodies proliferated on YouTube.

But after three years, "there were people who were tired of the band." Moloney says. As the company was preparing to launch a new brand focused on offering credit scores rather than full reports, he says, it realized a high-profile search for a new act could engage everyone—"those who loved the band. and those who wanted a new one."

The search was conducted with live competitions in New York, Los Angeles and Chicago, followed by an open-entry period online, where bands could submit their version of a prewritten jingle. The Victorious Secrets won the online portion of the contest, becoming one of four finalists announced during Major League Baseball's All Star Game in July, after which the public could vote. With its win, the band was awarded \$10,000 and a full set of gear—and because the members will appear

in commercials, the Victorious Secrets will be paid under Screen Actors Guild guidelines.

The Detroit group was founded in March by five longtime collaborators in order to enter a local rock contest, which they won. "We submitted [to FreeCreditScore.com] on a whim to see if we could keep this hitting streak alive." guitarist Mike Mulliniks says. "We credit Detroit for the win, because it showed up and voted and put us over the top."

While many bands might be wary about being labeled "that FreeCreditScore.com band," bassist Bryon Rossi says they aren't concerned, "[Experian] has been so supportive of us as a band and maintaining our identity, reminding us that we got to this point for being who we are," he says. Rossi adds that the Victorious Secrets were halfway through recording a full-length album when they won, and they plan to finish it during the 18 months they're contracted with Experian.

"We wanted a real band who were very talented musicians, but who could take a tongue-in-cheek approach to the commercials in a way that could tell a story and be embraced by a wide population," Moloney says. He adds that the Victorious Secrets' contest submission "was very jazz meets pop, which they captured well . . . when I hear them I kind of hear Ben Folds, and that style

All of the jingles, like those for FreeCreditReport.com, will be written by the Martin Agency's Dave Muhlenfeld, and Experian will own the publishing and recording copyrights. The songs will also be used in a radio campaign and made into ringtones.

The Victorious Secrets are still waiting to film their ads, but "I'm sure they will be situational and will definitely showcase our personality as a band," Rossi says. Moloney hints that unlike the previous campaign where the band members sang about their own financial woes, the new ads will have the group telling other people's stories. The emphasis will be on the importance of regular credit checks; one spot includes advice from an older man to a younger one.

"Another is largely about how you can't always get what you want if your credit score's not good." Moloney says. "We won't literally borrow lines from the Rolling Stones, though, so they don't have to worry about that." ••••

UPFRONT

'Gurl'Trouble

Examining The Merits Of Rondor Music's Complaint About The Katy Perry Hit

Grown men are engaged in a girl fight. Or is it a

Universal Music Publishing Group's Rondor Music, which owns the copyright to the Beach Boys' "California Girls," has sent a letter to Capitol Records demanding that it grant writing credits and royalties for the Katy Perry summer hit "California Gurls" to Brian Wilson and Mike Love, the writers of the 1965 classic.

No one would mistake Perry's song-which topped the Billboard Hot 100 for six straight weeks in June and July-for "California Girls." But at the end of "Gurls," rapper Snoop Dogg says, "I really wish you all could be California girls"-not far off from "I wish they all could be California girls" in the Beach Boys' refrain.

Other artists have paid tribute to "California Girls." Paul McCartney has explained that the

Legal

Matters

1968 Beatles tune "Back in the USSR" ("Well the Ukraine girls really knock me out/They leave the West behind") was written as "a kind of Beach Boys parody." And country star Gretchen Wilson's own "California Girls" mocked the Beach Boys' coastal female ideal, celebrating inland California's "good women from Sacramento to Corona," while

singing, "Ain't you glad we ain't all California girls/Ain't you glad there's still a few of us left, who know how to rock your world.

There isn't any indication that Rondor will sue. Indeed, Love and Wilson have said publicly that they like Perry's song. Capitol parent EMI Music doesn't seem to be too worried. "There's no merit to it," EMI spokesman Dylan Jones says.

Still, there's no doubt that Rondor is taking this seriously. "Using the words or melody in a new song taken from an original work is not appropriate under any circumstances," a Rondor spokesman says, "particularly from one as wellknown and iconic as 'California Girls.' '

Did Rondor have a legal basis to make its demand? Its blanket insistence that using snippets



from others' works "is not appropriate under any circumstances" ignores various potential legal defenses. But, like so many things in the law, it's not an absolute slam-dunk. Underlying any consideration of the legal case is the venerable maxim "de minimis non curat lex": The law doesn't concern itself with trifles. In other words, judges don't waste their time over trivial matters, like copying tiny portions of others' works.

The Copyright Office takes the position that "short phrases or expressions" aren't protected by copyright, even if those short phrases are "novel or distinctive." But the case law is not so clear about how short is too short to merit protection under the law, or when a short phrase is so original and important to the work that copying requires permission.

For example, one appellate court found that

the line "Good morning, Detroit. This is J.P. on JR in the A.M. Have a swell day" from the 1987 film "The Rosary Murders" was an unprotectable short phrase because it was "not an integral part of the movie; it was merely an incidental part of the background."

But another appeals court suggested that the phrases "Euclid alone has looked on beauty bare"

(from an Edna St. Vincent Millay sonnet) and "Twas brillig and the slithy toves" (from Lewis Carroll's "Jabberwocky") would garner copyright protection, because of their high degree of creativity and originality, similar to the made-up word "supercalifragilisticexpialidocious" from the 1964 Disney movie "Mary Poppins."

And in the music context, the Sixth Circuit Court of Appeals held in the famous 2005 Bridgeport Music v. Dimension Films case, which involved rap group N.W.A's sample of two seconds from Funkadelic's "Get Off Your Ass and Jam," that the de minimis doctrine doesn't exist in the context of sound recordings—a decision that sampling proponents have harshly criticized.

Even if "I wish they all could be California girls" is potentially protectable by copyright, that wouldn't be the end of the story. Capitol could assert a fair use defense, arguing that the use of a small portion of the Beach Boys song in what might be plausibly described as a feminist response to it is perfectly allowed under the law.

Universal Music is no stranger to fair use; it asserted that Public Announcement's sampling of a line from George Clinton's "Atomic Dog" in its song "D.O.G. in Me" ("Bow wow wow, yippie yo, yippie yea") was fair use. Alas, a jury disagreed in 2007, as did the Sixth Circuit two years later.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns. blogspot.com).



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Where Some See Chaos Or Even

Doom, Others See Opportunity: The Following Companies And Entrepreneurs All Share A Vision That The Best Days Of The Music Industry Are Not Behind Us, But Still Lie Ahead

BY ANTONY BRUNO AND GLENN PEOPLES

STARTUP OF THE YEAR

RDIO

Serial entrepreneurs Janus Friis and Niklas Zennstrom were sitting together in their London offices in the summer of 2008, joking around and play-

ing music online, when an idea began to form. The founders of the Kazaa peer-to-peer music service—along with such services as Skype and Joost—simply didn't like the options available in the digital music space at the time and determined they could do something better, this time as a legitimate paid service.

"We realized that online music was going to be big, and that we wanted to be in the space again," Friis says. "We looked at the state of music services and decided they weren't the kind of services we'd want."

Fast forward to Aug. 4, 2010, when Rdio emerged from private beta mode to offer all takers its ambitious twist on a subscription-based cloud music service. Users can stream any song in its 7 million-strong catalog an unlimited number of times. It will scan users' existing music libraries to populate their online collection. It has apps for iPhone, Android and BlackBerry devices that let users stream music from the cloud as well as cache thousands of songs for offline availability. And it charges \$5 per month for Web-based PC access, with a \$10 monthly option for mobile access.

Founders Niklas Zennstrom Location San Francisco

Rdio's key innovation is a social networking layer that lets users follow each other's activities, peek into their respective music libraries and follow their recent activity through a Facebook-like feed. Users can edit public playlists and find new friends based on similar tastes. And topping it all off is a sleek user interface, graphical design and elegant software that have earned it primarily positive reviews from a jaded digital music press. TechCrunch proclaimed that Rdio "fairly rocks" and "points to how digital music should be consumed on the Web and mobile devices." CNET lauded its "polished, visually appealing experience." Gartner research VP Mike McGuire says he believes Rdio is well-positioned for the long haul. "They have the opportunity to create a powerful marketing message. It's a very convenient way to make a cloud library."

Ultimately, many small things set Rdio apart from its peers: The way Rdio allows users to see what music is popular with their friends, its lists of recommendations and an ease of use that's mandatory for a product that aims to be a part of everyday life. It scans the user's hard drive to replicate the music collection in that person's account. If a song has been licensed, the user can move it to the cloud.

Like some great products-Google's search engine, Pan-

Undisclosed; known investors include Janus Friis, Niklas Zennstrom, Atomico Ventures

Launch date August 2010



dora, Apple's iPod and iPhone-Rdio's complexities are hidden beneath its simple interface. Many music services tend to impress upon users the depth of their catalogs with endless charts, lists and editorial. Whether on a PC or mobile device, Rdio just makes listening to music easy.

For Friis, it's about creating the best version of an idea others may share, similar to how Apple cornered the market on MP3 players by making the best one, not the first. And ex-

ecuting on ideas is something Friis and Zennstrom have some not a lot of intellectual property there." experience with, and the team they hired to run Rdio has a long history with their previous efforts. COO Carter Adamson led the Windows development team at Skype, and CEO Drew Larner is another Skype veteran.

Rdio does have a few drawbacks in its formative days. Its catalog needs to be filled out-Rdio currently has all four majors as well as the Independent Online Distribution Alliance, Iris, Finetunes, INgrooves and the Orchard. In addition, Rdio's "artist radio" feature is inferior to pure webcasting services like Pandora and Slacker. While it's great for "lean forward" listening, Rdio needs a better "lean back" experience.

Rdio's launch comes at a fraught time in the music industry. For starters, the market for new digital music services is growing increasingly crowded. Rdio competitors include incumbents Rhapsody and Napster, mobile-focused startups from Thumbplay and Play.Me, social-focused entrants like MOG, not to mention the U.S. launch of Spotify and whatever Apple and Google finally unveil in the coming months. But Friis isn't concerned about entering a packed field.

"When we launched Skype, there was probably 10-20 other applications that allowed people to talk for free online," he says. "None of them were really great, and Skype had a combination of extremely powerful technology packaged into a very simple and easy-to-use product. I'm not trying to compare them in any way, but as an entrepreneur you're generally launching into a crowded space. When you look back it's easy to forget about that. If no one else is doing anything in a particular space, it's probably a space not worth doing anything in."

This renewed digital music land rush is fueled by an increase in venture capital funding. According to a July report by the National Venture Capital Assn., funding in the media and entertainment space increased from \$129 mil-

lion in the second quarter of last year to \$321 million this past quarter. And while that figure is just slightly down from the \$333 million invested in first-quarter 2010, there were 91 media and entertainment deals struck this past quarter versus 71 in the first quarter.

Also contributing to the sudden interest in subscription music services is the explosion in smart-phone ownership and access to app stores, which along with faster wireless networks have solved the portability problem that has longplagued earlier subscription services. And finally, labels have altered their licensing structure to allow for all to offer service at \$5 per month,



On yr Rdio: The rise in smart-phone ownership has spiked interest in music services like Rdio.

bumped to \$10 per month for mobile access.

However, there's still a perception that music startups are a bad investment.

"When we make an investment, we look at the market economics and ask how big is this market and how big of a company can we build," says Paul Santinelli of North Bridge Venture Partners. "Right now, it's unclear if people can make money in music as a venture investment. There's

This is one of the reasons why so many startups are staying away from digital music services and instead focusing on providing online tools for artists and labels to make sense of the expanding digital environment. Among Billboard's 10 best startups of the year, six are more artist-facing, toolsoriented companies than fan-facing music services.

"As an entrepreneur, you go into risky things; that's what you do," Friis says. "You have to focus on creating the best experience and product. It's more in the executing than having a really unique idea that nobody has."

Funding

Undisclosed; Universal

Music Group, Sony

Abu Dhabi Media

Launch date

CARAEFF

December 2009

Music Entertainment,

VEVO

Founders

Rio Caraeff, CEO; Doug Morris, chairman/CEO, Universal Music Group

Location

New York

When Vevo went live late last year, it seemed as if it was fated to repeat the less-than-stellar performance of the many other digital music services the music industry has tried to launch on its own. Traffic to the site was so overwhelming that it immediately crashed and sparked a backlash from critics saying labels should stick to

licensing and stop trying to build their own properties. Since then, the joint venture of Universal Music Group, Sony Music Entertainment and investor Abu Dhabi Media (with EMI contributing content) has surpassed all expectations. It's become the third-most-popular online video site behind Google and Yahoo portals, and its traffic has grown

62% since launch with a global audience of 141 million. The vast majority of this traffic comes from YouTube, which also serves as the underlying video platform for the Vevo website. But that's the beauty of the Vevo modelby functioning as a syndication hub that consolidates all advertising activity around the music videos it hosts into one entity, Vevo is slowly turning around the monetization of online music video.

The company is not talking yet about revenue, but it

claims an average "cost per thousand" (or CPM) of \$25 for its basic ads, not including custom sponsorships. At any one time, there are more than 50 ad campaigns running simultaneously, with virtually every category of advertiser participating.

Up next is launching a mobile app that's compatible with the iPhone and iPad, extending the service internationally, moving into the living room with as-yet-unannounced TV partnerships and focusing on live concert streams and more original programming. Additionally, it continues to woo holdout Warner Music Group as a contributing partner.

SONGKICK

Ian Hogarth, CEO: Pete Smith, COO; Michelle You, chief of product

Location London

Launch date

March 2008

\$1.1 million in June 2008.

seed funding from Y

Combinator in 2007





Songkick is at the crossroads of two exciting trends in music: social networking and online ticketing. It's like Facebook for music junkies. Although the service launched at South by Southwest in 2008, it experienced big growth in traffic this year, co-founder/CEO Ian Hogarth says.

At the heart of Songkick is its database of concertsboth past and upcoming. Users learn about future shows by tracking people, bands and venues. It's easy to see which concerts your friends are planning to attend, which shows are coming to your favorite venues and where your favorite bands are playing. To make tracking bands easy, users can install a Songkick app that scans an iTunes library and automatically starts tracking those artists. It imports favorite artists and events from users' Last.fm profiles as well. Daily e-mails inform users of upcoming concerts that have been added to the database. And users can upload photos and leave comments about shows they've attended.

The service has great potential for promoters and ticketing companies. Consumers often complain they missed a show because they didn't know about it. Songkick believes it can increase the size of the total pie by getting people to attend more concerts. To that end, Songkick indexes nearly 100 ticket sites in the United States, the United Kingdom, Canada, Australia and New Zealand, which enables the company to place links to tickets on a concert's page.

Songkick has 1.3 million monthly users and a database of 1.5 million concerts with thousands of set lists, photos and reviews. Hogarth says it plans to reach far more through new content partnerships with YouTube, Vevo, the BBC, Nokia and music streaming service Grooveshark, among others, to be announced before the end of the third quarter.



KICKSTARTER

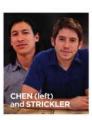
Founders Perry Chen. CEO: Yancey Strickler

Location New York



\$300,000 in seed funding

Launch date April 2009



Sometimes the only thing standing between an artist and fans is funding. Today, there is a growing number of online platforms that help creators find money. The best of the bunch is Kickstarter.

Launched in April 2009, Kickstarter quickly become a popular source of alternative fund-raising for creative artists of all stripes.

Documentary filmmakers, designers, writers and visual artists have flocked to the site to raise money that would otherwise be difficult to get. Some record labels, such as Kill Rock Stars and Polyvinyl, have used the service, too.

For the artist, the process is simple: Think up a project, describe it in a Kickstarter entry, offer various levels of involvement for buyers and pick a funding goal. The best entries have nifty videos that better explain the project and pique consumers' interest. In return for using its platform, Kickstarter keeps 5% of successfully funded projects. If a project doesn't meet its fund-raising goal, both artist and Kickstarter collect nothing and donations are returned.

For fans, the Kickstarter experience is just as simple. Much of the site's traffic comes from the artists-through e-mail. websites or social media pages. Once on a project's Kickstarter page, a potential funder can view additional information and peruse the project's different offerings. Smaller donations might earn a digital download and good karma. For larger donations, artists tend to offer digital and physical versions, a mention in the liner notes and some sort of exclusive access.

As of early August, according to co-founder Yancey Strickler, more than 2,000 projects have been funded and 7,000 have been launched. (Some are still in funding, and the company estimates its creators have about a 50% success rate.) In total, about \$15 million has been pledged to its projects.

Funding

Undisclosed: Russian

media firm TNT

Launch date

April 2010

MFLOW

Founders

Oleg Fomenko, CEO; Tony Byrne, CFO; Thong Nguyen, chief technology officer; Atan Burrows, marketing director; Don Jenkins, music director

Location

London

Ask company founders what Mflow is, and they'll call it "Twitter meets iTunes." The

concept is rather simple: Registered users can set up profiles on Mflow and follow one another. But rather than sharing short messages, they share links to different songs available on the service. Where Twit-

Here's the interesting part: Users who send flows that result in purchases get a 20% discount off Mflow downloads for each sale made.

ter has tweets, Mflow has "flows." Each flow allows a one-

time full stream of the song, user comments and the option

It's not the first music service to try this angle, also known as peer-retailing. Now-defunct PassAlong Networks was perhaps the most recognizable company that tried this, but with limited success. Mflow is tapping into the viral and social nature of today's networks to elevate the strategy to a new level.

Mflow lists not only top-selling songs and new releases, but also songs that get the most flows and which members are selling the most tracks through their recommendations. Flows can be sent outside of the service—to such services as Twitter and Facebook-but users need to download the application to play full songs as a result.

Available only in the United Kingdom, Mflow is eyeing expansion into the United States and is adding new content to its catalog of 3 million tracks.



Founder

J. Sider, CEO

Funding Undisclosed seed funding

Location

San Francisco



Launch date March 2010

RootMusic is the most exciting of the new services that allow artists to do more with their social media pages. It's functional, effective and free, although an inexpensive premium service is also available.

The service does one thing and does it very well: It lets artists create attractive, functional band pages at their Facebook profile. As MySpace is losing its place as the go-to platform for artists to reach fans, tools to maximize the usefulness of Facebook are taking on a greater importance. Put simply, RootMusic's timing is impeccable.

Uploading music to Facebook can be a cumbersome process and pages tend to look bland. RootMusic helps solve those problems. Its feature-rich design interface is simple enough to be used by musicians of any skill level. Photos are dragged and dropped into place. Background colors and text styles are chosen and applied through pop-up windows. An experienced user could create a custom theme in just a few minutes.

The final product is a band page with everything in one place: songs for streaming (using SoundCloud's music player), concert dates and photos. The free basic level of service allows for a customized page that streams music while fans browse artist info and media. For \$1.99 per month RootMusic adds greater customization and design opportunities.

In just five months, 21,000 artists from around the world are using RootMusic, and founder/CEO J. Sider says the company has a high conversion and is generating revenue from its premium service. He adds that RootMusic users' band pages have 3.2 million monthly users.

The company raised seed funding before launch and is talking to a number of investors, according to Sider, that are interested in being involved in the next round of funding.



Founders

Alex White, CEO; David Hoffman, director of product and design; Samir Rayani, chief technology officer

Location Boulder, Colo.

Launch date August 2009

Funding

Around \$1 million in seed funding in February 2010 from Foundry Group, Alsop Louie, SoftTech Venture Capital, Compete.com co-founder David Cancel, Intelliquest's Peter Zandan, David Cohen and Troy Henikoff

Next Big Sound originally formed as a social game designed to let users pretend to be a music mogul, virtually managing a band through its career arc. Last year, it switched gears and instead began tracking the popularity of artists and their songs online. But the spirit of the company remained the same: examining how a band becomes famous.

Next Big Sound now tracks some 300,000 real-life bands and measures their online activity, from online spins and sales to profile views and comments on social networks. Sites covered include Facebook, YouTube, MySpace, Twitter and Wikipedia, among 16 total.

The raw data is free to anyone who registers and is provided in a slick, user-friendly interface that aggregates a massive amount of information into an easily customizable and digestible fashion. It makes money by charging for the analysis and context of that data, answering such questions as what days of the week are best to release new content or which sites drive the most sales results.

In the coming months, Next Big Sound will launch a selfserve premium product to let new users buy various levels of analysis through an online payment system, skipping the need for negotiated contracts.



Founder

Claes Loberg, CEO

Gold Coast, Australia

\$30 million from AMMA Private Investment

Launch date March 2010



Australia-based Guvera is boldly going where few companies today dare venture: digital rights management-free, ad-supported music downloads. Launched to the general public in March, Guvera is basically a bet on the economics of ad-based music, a troublesome segment without

success stories outside of webcasting. If it succeeds, the company will have created a way for both brands and artists to reach the most price-sensitive consumers.

Created by advertising executive Claes Loberg, Guvera's unique approach to integrating advertising into the user experience puts immersion over interruption. Brands are built

into the normal browsing and downloading procedure. There aren't any pop-up ads or videos to watch.

After selecting a song for download, the user chooses from a list of brands associated with that artist. So if you choose Eminem's "Love the Way You Lie," for example, you select from a short list of pages (called channels) branded by MasterCard, Geico, Jack in the Box, Sprint and other well-known companies. Once on the channel page, the user can download the song. It takes a few extra clicks, but there aren't any overt ads and the track is free.

Guvera limits the number of its users' downloads, which prevents users from racking up a royalties bill that exceeds Guvera's advertising support. That's key, since the company pays standard digital download royalties to labels, not the tiny royalties of tethered downloads or noninteractive streams.

The service is off to a fair start. According to the company, it has 100,000 registered users in the United States and Australia and is aiming for a 2011 launch in the United Kingdom. It's working with a New York investment bank to advise it on strategic partners and fund-raising of at least \$50 million. That money will go toward Guvera's expansion plans in mobile, TV, film and new-market launches.



Zack Zalon, managing partner; Brendon Cassidy, managing partner

Location

Los Angeles

In a digital landscape that worships crowd sourcing and algorithm-based filters for discovering new music and op-

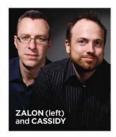
Funding

KVG Partners

Launch date

April 2010

\$4 million in funding from



portunities, Hello Music stands out by eschewing both. The "music opportunity engine" instead relies on real people to select the artists and songs that it thinks have a chance at success, then leverages its automated system to blast its recommendations to a wider audience.

Artists submit their music to the system, and company

screeners highlight the best tracks to match with the most appropriate opportunities among its various partners. Tracks selected, for example, may be added to the Slacker Internet radio service, made available for licensing through AudioMicro and Getty Images or sent for consideration to booking site GigMaven. Other partners include Topspin, MediaNet, Yahoo Music, LyricFind and Next Big Sound. Should any of the artists and songs make money off Hello Music's recommendations, the company gets a cut.

Since launch, the company says it has finalized or is in negotiations with hundreds of placements. It now has more than 35,000 tracks in the system, and three different screeners review each one. The company has added a feedback report that gives artists a summary of those screeners' feedback, detailing the strengths and weaknesses of each track, recommended genre, ranking in comparison to other artists in the system and recommended opportunities for placement.

Looking forward, Hello Music hopes to add TV and movie placements to its list of opportunities, as well as direct deals with labels, essentially becoming an outsourced A&R department. It's also developing a music advisory board of industry power players to help mentor and open doors for participating artists.

Hello Music is a spinoff from incubator Wilshire Media Group and founded by digital music veterans Zack Zalon and Brendon Cassidy. Both were early employees of Farmclub.com and served as executives at Virgin Digital (Zalon as president and Cassidy as chief technology officer). The company recently added John Boyle as president.



MYWERX

Founder Tim Smith

Location Nashville

Funding \$1.3 million

Launch date October 2009

Since its quiet launch in 2009, MyWerx has been working hard to improve the complex and costly process of registering creative works. The MyWerx platform is a validated-wiki copyright registry that helps creators cat-



alog their works and protect their interests.

For record labels, publishers and performing rights organizations, MyWerx offers a way to bring their processes and record collecting into the 21st century. "It is essentially a tool that provides validated data that keeps the labels in a safe harbor while most efficiently delivering data to publishers that ensures they will get paid in a timely manner," founder Tim Smith says.

After a work is created, the songwriter logs into MyWerx and registers the song, which is then added to that creator's database of compositions. If the composition has co-writers, they all need to validate the information before the work is secured and finalized inside MyWerx. Thus, the accuracy of the data and the writers' shares are confirmed from the start, not later, when inaccuracies can cause more problems. And because My-Werx is a proactive measure for establishing split fees, Smith says, labels can use it to avoid penalties to publishers.

Smith is a longtime entrepreneur who helped design and implement Copyright Management, an early copyright administration system. Chairman Tim DuBois is VP/managing director of ASCAP's Nashville office. The MyWerx advisory board includes former National Songwriters Assn. president Steve Bogard, former Atlantic Records president Barry Coburn and Copyright Management founder/CEO Terry Smith.

CAPITAL IDEA

Many venture capitalists prefer to avoid investing in music-oriented startups. But the team at Bain Capital has headed in the other direction, placing bets on such companies as Lala, Thumbplay, Slacker and TargetSpot, among others. Managing director Ajay Agarwal explains why.

Bain Capital has more investments in digital music companies than most venture capital firms. Is that by design?

I wouldn't say it's by design. We always look for great entrepreneurs and interesting disruption in established industries. Clearly the music business has a lot of disruption. And disruption creates opportunity. It's an industry from a consumer standpoint that's not going away. The question is, What's the right business model in this environment, and what are the new opportunities for growth?

What are some of those opportunities?

Our excitement around Thumbplay, for instance, revolves around the fact that once [thirdgeneration] networks get good enough, this idea that I can access any song in the world anytime from any device is very powerful. I have Thumbplay's service plugged into my house, and my desire to purchase a CD has gone way down because I can access any track anytime I want. But also my consumption of music has gone way up.

What are you looking for in a company before investing?

The challenge in the music business has always been distribution. Historically it was brick and mortar. But the distribution model is changing and even the labels haven't figured it out yet. You also have a situation with Apple where you have a dominant player. So we spend a lot of time when looking at investments in this space [determining] whether a company has figured out a way around distribution in acquiring customers. Technology is important too. But technology without an answer to the distribution question is hard.

Does the greatest opportunity lie in mobile? I think so. The thing about mobile that's pow-



erful is that as a listener, whether I'm in my car or the subway,

I'm a lot more captive. The opportunity for advertisers is very compelling. That's why we're an investor in TargetSpot, which is audio advertising around digital music. Part of the reason radio advertising even today is so effective is because you're captive. All you're

doing is driving and listening. It's a powerful medium. As that moves from terrestrial radio to digital and mobile, it's going to open up tremendous opportunity. We're still in the early days in terms of the opportunity.

Are there any areas you're avoiding?

The thing about the startup business is that it's very hard to speak generally about stuff that's great or not great because so much of it depends on the individual company. I'm hesitant to say one space is not interesting, because once you meet an entrepreneur and you dig under the covers of what a particular company is doing, even if it seems at the surface level that it's not interesting, you don't know until you dig in.

But what are the barriers and challenges that you watch out for?

The biggest challenge, again, is distribution. iTunes has a very strong hold on the actions of customers. You have a payment system built it. But the good news is that with the proliferation of new devices, and the growth of Android and other mobile platforms, they'll have payment mechanisms built it. Facebook too. There's a lot of opportunity there.

What advice would you have for any new companies and entrepreneurs contemplating entering the music market today?

A few different things: Do you have a great service that's highly differentiated versus what's already out there? If it's just incrementally better, it's not that interesting. It's got to be revolutionarily better. The second thing is distribution. How are you going to acquire customers and do so cheaply and easily? And third, is there some reason, structurally, why the dominant players in this space aren't going to be able to squash you? The iPhone is a great phone, but there's still 70% of the market out there that doesn't have a solution nearly as compelling. So if you can deliver a seamless music service to that other 70%, that's a big market. It's unlikely Apple is going to own the entire market.

THE PUBLISHERS QUARTERLY 02 10

EMI BY A MILE

Publisher Breaks Away With Largest Share Of Top 100 U.S. Airplay Songs

EMI Music Publishing trounced its rivals during the second quarter, snaring a market-leading 21.1% share of the 100 most popular U.S. radio airplay songs.

That marked the first time that the publisher has captured a 20%-plus share since first-quarter 2008, when it had 21.4% of the

top 100 airplay songs. And it represented a nearly eight percentage-point lead over second-place Sony/ATV Music Publishing, which had a 13.4% share during the three months ended June 30.

EMI claimed a piece of 43 of the second quarter's top 100 airplay songs, including the top three songs of the period: "Nothin' on You" by B.o.B featuring Bruno Mars, Rihanna's "Rude Boy" and "Break Your Heart" by Talo Cruz featuring Ludaris, respectively. Although the publisher had a share of three fewer top 100 songs than in the

prior quarter, its second-quarter share was up from 18.5% in that period and up from the 17.3% it tallied in second-quarter 2009.

Radio airplay is calculated based on the overall top 100 detecting songs from 1,515 U.S. radio stations that Nielsen BDS monitored electronically for the period of April 1-June 30. The Harry Fox Agency researches the publishers' split for each track

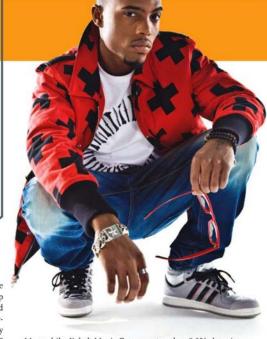
to calculate their share of those songs.

By dropping to second place, Sony/ATV saw its share of the top 100 songs plunge from 19.5% in the first quarter and slip from 14.2% in the second quarter of last year. The publisher had a share of 30 of the top 100 songs, down from 34 in the first quar-

ter this year, including Jason Derülo's "In My Head" at No. 7, Ke\$ha's "Your Love Is My Drug" at No. 8 and Lady Gaga's "Alejandro" at No. 10.

Warner/Chappell Music ranked third for the second straight quarter, with a 12.1% share, down from 12.5% in the first quarter and 14.1% in the year-earlier period. Warner had a share in 30 songs that made the top 100, including Lady Antebellum's "Need You Now" at No. 4, "In My Head" and the No. 12 tune, B.o.B's "Airplanes," featuring Hayley Williams.

Coming in at fourth place for the second quarter in a row was Universal Music Publishing with a 10% share, down from 12.3% in the first quarter and 11.9% in the second quarter of last year. Universal had a share in 33 top 100 songs, one less than in the prior quarter, including "Nothin' on You," "In My Head" and the No. 9 song, the Script's "Breakeven."



Meanwhile, Kobalt Music Group captured an 8.3% share in the second quarter, finishing fifth for the ninth consecutive quarter and matching its previous best in fourth-quarter 2009. Its second-quarter share also marked an advance from 7.8% in the first quarter and 7.4% in the corresponding period of 2009. In the second quarter, Kobalt claimed a share in 17 top 100 songs, up from 12 in the prior quarter, including "Your Love Is My Drug," "California Gurls" by **Katy Perry** featuring **Snoop Dogg** at No. 13 and **the Black Eyed Peas'** "Imma Be" at No. 14.

BMG Rights Management ranked sixth in the second quarter with a 7.7% share, making its debut on the top 10 publishers airplay chart. Its chart showing was fueled by its recent acquisitions of Stage Three Music, Cherry Lane Music Publishing, the Adage IV catalog and Crosstown Songs America. BMG had a share of 13 of the top 100 songs, including "OMG" by Usher featuring Will.iam at No. 5, "Breakeven," "Imma Be" and the No. 21 track, "Carry

Publishers Place ED CHRISTMAN

	P 10 PUBLISHERS PLAY CHART PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING	21.1%
2	SONY/ATV MUSIC PUBLISHING	13.4%
3	WARNER/CHAPPELL MUSIC	12.1%
4	UNIVERSAL MUSIC PUBLISHING GROUP	10%
5	KOBALT MUSIC GROUP	8.3%
6	BMG RIGHTS MANAGEMENT	7.7%
7	BUG MUSIC/WINDSWEPT HOLDINGS	4.5%
8	CHRYSALIS MUSIC GROUP	3.2%
9	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.5%
10	EVERGREEN COPYRIGHTS	1.8%

Percentage calculations based upon the overall top 100 detecting songs from 1,515 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

	P 10 COUNTRY BLISHERS AIRPLAY C PUBLISHER NAME	HART MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	12.8%
2	UNIVERSAL MUSIC PUBLISHING GROUP	10.5%
3	WARNER/CHAPPELL MUSIC	9.7%
4	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.2%
5	EMI MUSIC PUBLISHING GROUP	9.1%
6	BIG LOUD BUCKS ADMINISTRATION	5.9%
7	BUG MUSIC/WINDSWEPT HOLDINGS	3.9%
8	BMG RIGHTS MANAGEMENT	3.79%
9	EVERGREEN COPYRIGHTS	3.76%
10	BECKY POMMER-JONES ADMINISTRATION	3%

Percentage calculations based upon the overall top 100 detecting songs from 192 country radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Apency A. "Poblisher" is defined as an administrator, coorpinath owner and/or controlling and the properties of the properties o Wish right now: B.O.B co-wrote No. 1 airplay song 'Nothin' on You' (featuring Bruno Mars) and 'Airplanes' (featuring Hayley Williams), making him one of the top 10 songwriters of the second quarter.

Out," by Timbaland featuring Justin Timberlake.

Coming in seventh was Bug Music/Windswept Holdings, which tallied a 4.5% share, up from 3.6% in the prior quarter and 4.2% in the corresponding period last year. Bug had a share in nine songs in the top 100, up from eight in the prior period, including "Nothin' on You," "Billionaire" by Travie McCoy featuring Bruno Mars at No. 23 and George Strait's "I Gotta Get to You" at No. 37.

Ranking eighth was Chrysalis Music Group, with a 3.2% share, returning to the top 10 for the first time since first-quarter 2008, when it placed with a 2% share. Chrysalis landed seven songs in the U.S. top 100 radio songs during the second quarter, including "Rude Boy," "Break Your Heart," Drake's "Find Your Love" at No. 33 and four other songs it acquired through its purchase of S1 Songs.

Words & Music Copyright Administration finished ninth in the second quarter with a 2.5% share, up from 1.7% in the first quarter. It had a share of five top 100 airplay songs, including "Need You Now" and Jason Aldean's "Crazy Town" at No. 35.

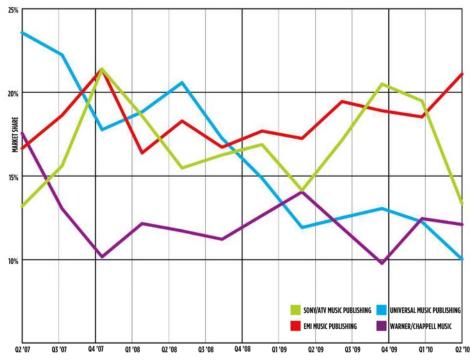
Evergreen Copyrights ranked 10th in the second quarter with a 1.8% share, down from 2.1% in the prior quarter. Evergreen had a share in four top 100 songs, including the No. 27 track, Miranda Lambert's "The House That Built Me."

Among country publishers, Sony/ATV Music topped the rankings for the second quarter in a row, garnering a 12.8% share of the top 100 country airplay songs at 192 stations monitored by Nielsen BDS. Its share was down 14.7% in the first quarter.

The top songwriter of the second quarter was William "Will.i.am" Adams, who wrote the Peas' "OMG" and cowrote the group's "Imma Be," "Rock That Body" at No. 49 and "I Gotta Feeling" at No. 53. Lady Gaga ranked second among songwriters in the quarter, based on three top 100 airplay songs that she co-wrote: "Alejandro" and "Bad Romance" at No. 24 (both co-written with Nadir "RedOne" Khayat) and the No. 11 song, "Telephone," which she co-wrote with four other writers.

MAKEITPOP

The four major music publishers' quarterly share of the 100 most popular U.S. radio airplay songs.



TOP 10 SONGWRITERS AIRPLAY CHART 2 STEFANI GABRIELLA "LADY GAGA" GERMANOTTA 3 CHRISTOPHER "LUDACRIS" BRIDGES RYAN "ALIAS" TEDDER NADIR "REDONE" KHAYAT AUBREY "DRAKE" GRAHAM 7 BOBBY RAY "B.O.B" SIMMONS JR. 8 ANDREW FRAMPTON KESHA SEBERT **BRUNO MARS**

ТОІ	P 10 AIRPLAY SON	GS
RANK	SONG	LABEL
1	"NOTHIN" ON YOU," B.O.B FEATURING BRUNG MARS	REBELROCK/ Grand Hustle/Atlantic
2	"RUDE BOY," RIHANNA	SRP/DEF JAM/IDJMG
3	"BREAK YOUR HEART," TAIO CRUZ FEATURING LUDACRIS	MERCURY/IDJMG
4	"NEED YOU NOW," LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL
5	"OMG," USHER FEATURING WILL.I.A	M LaFACE/JLG
6	"HEY, SOUL SISTER," TRAIN	COLUMBIA
7	"IN MY HEAD," JASON DERÜLO	BELUGA HEIGHTS/WARNER BROS.
8	"YOUR LOVE IS MY DRUG," KE\$HA	KEMOSABE/RCA/RMG
9	"BREAKEVEN," THE SCRIPT	PHONOGENIC/EPIC
10	"ALEJANDRO," LADY GAGA	STREAMLINE/KONLIVE/ CHERRYTREE/INTERSCOPE

Ranking based on the number of aggregated plays each song had among 1,515 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30.

Alex Da Kid

The British Songwriter/Producer Behind Two Of The Smashes Of The Season Details His Path To Success

BY MONICA HERRERA

Alex Da Kid is best-known for a pair of epic hip-hop/rock hybrids, but in real life, the 26-year-old U.K. producer/songwriter is the furthest thing from hyperbolic.

"I don't really get excited about things," he says with classic English stoicism, when asked what it felt like to meet Swizz Beatz, one of his idols, for the first time. "I'm always thinking about the next thing, so as soon as I knew that he liked my beats, I was thinking, 'How can I make this into a bigger situation than it is now—what's the next step?' "

Strategizing has paid off for Alex Da Kid so far. As a 19-year-old growing up in London, Alexander Grant went from tooling with Fruity Loops software in his mother's house to enrolling in college for music and convincing the future head of Polydor Records to give him a major-label internship. Hustling to make his name on U.S. shores followed, as he eventually won the support of Swizz Beatz, got his future hit—B.o.B's "Airplanes" featuring Hayley Williams—into the hands of Atlantic Records executives and signed with Universal Music Publishing Group in February 2009.

A virtual unknown at the top of 2010, Alex Da Kid has since made a serious impact on the charts. "Airplanes" reached No. 2 on the Billboard Hot 100, and Eminem's "Love the Way You Lie" (featuring Rihanna), which he conceived with his own artist Skylar Grey, has spent four consecutive weeks atop the chart. Both songs were essentially selected as B.o.B and Eminem's second singles by fans, who propelled each track to high sales when the artists' albums ("B.o.B Presents: The Adventures of Bobby Ray" and "Recovery," respectively) were released and never stopped downloading them.

In an interview with Billboard, the former soccer pro-turned-hitmaker talks about how he got his start, reveals how "Love the Way You Lie" just made the cut on "Recovery" and dreams up a potentially mind-blowing collaboration.

How serious of a soccer player were you before you started producing?

I went into it professionally when I was 17. I played the midfield and upfront, but then I got injured. Because I'm tall and I grew really quickly, I had this condition where my knee joints don't grow as quickly. I also started getting a bit distracted with girls and started having arguments with my manager. I just slowly lost interest.

When did you shift your focus to music?

I was about 19 and still playing [soccer] semiprofessionally, but I knew I wasn't going be doing that for the rest of my life. A friend gave me a CD of [music software] Fruity Loops. I started using it and just fell in love.

Do you remember what your first beat sounded like?

I thought it was amazing, but it was horrible. It was just weird electro music . . . I don't know what it was. I'm sure I have some old Mini-Discs of my old first beats in my mum's house in London. I didn't have any sort of concept of the music industry back then. I'd played drums in school and loved listening to music, but I wasn't into the making of it.

What was your next step?

I decided to go to college for music and did a sort of apprentice program with MTV. Then a guy called Ferdy [Unger-Hamilton], who's now the president of Polydor, did a talk at the university, and I begged him for work experience. He gave me an internship at Island Records. I met a lot of people through that and got internship.

ships at the biggest studios in Europe.

In my second year at university, I probably came to America three or four times. I knew, like, two people from MySpace in America [laughs]. The first time I slept on hotel room floors, and then I had a second cousin that lived in Harlem, so I was staying there sometimes.

What was your first big break?

I did a song on Kardinal Offishall's album that was my first placement in America. I got that through one of my good friends in England who manages Estelle, and Kardinal would hang out with Estelle a lot.

Swizz Beatz was one of the first top producers to take you under his wing. What was your initial meeting like?

I went to the studio for eight hours and played him every beat I've ever made. He just kept being like, "Play me another one, play me another one." I remember leaving the studio at 9 o'clock in the morning and thinking, "I've never done that before. I've got a million tracks on my laptop, and I just played him every single one."

How did you get signed to Universal Music Publishing Group?

I had already made "Airplanes" and it was just kind of floating around in the Atlantic building—they didn't know who it would be for, because this was before B.o.B or Hayley [Williams] or anybody got on it. I had a few offers from people who wanted to sign me because they knew that song would be pretty big, but [UMPG senior director of creative affairs] lessica Rivera



and I had the same lawyer, Scott Felcher. A big part of me coming to America was to have a good team—that was more important to me than getting placements because I knew once that was in place, everything else would happen. They're like another part of my management, involved in everything I do.

How did "Love the Way You Lie" come about?

I met Riggs [Shady Records senior director of A&R Rigo Morales] in Jessica's office. We went back and forth for a while, and then "Airplanes" happened and Em heard it and loved it, and he wanted to get on it. Then he asked me if I had anything else with a hook for him, and I sent him "Love the Way You Lie." We didn't know if it was going to make the album or not, because he had half the album already mastered and the other half was getting mastered. I went in to mix it with him, and Rihanna was in Dublin, recording her part and sending it to us. We did it in two days, and then two days after that the album had to go to the pressing plant.

What's your reaction to the song's success?

I'm not surprised at all by how people reacted to it. I think it's like classic Eminem mixed with a different sound, and with Rihanna on it, it just has all the elements.

My artist Skylar Grey worked on the song with me—she's signed to my production company, Wonderland Entertainment. Everyone wants to sign her now, so we're working out a deal toward the start of next year.

Now you're working with Rihanna on her next album. How is it coming?

It's good. I'd say it's like a mixture of her two sides. It's commercial, but at the same time it's got an edge to it—it has substance. We worked together about a year before "Love the Way You Lie" in London, and obviously that

Em heard 'Airplanes' and loved it, and he asked me if I had anything else with a hook for him. song has helped the people around her and her label say, "Oh, that's a big hit, we want another one." You know how the music industry is.

Another high-profile single you worked on with Sean Garrett—Nicki Minaj's "Massive Attack"—stalled at No. 65 on Billboard's Hot R&B/Hip-Hop Songs chart and never made it onto the Billboard Hot 100. What do

you think went wrong there?

They just pretty much took the track and did their own thing, and I felt like it could've been a lot different if I was there. Now, obviously, that never happens again. I'm producing and I'm there at every stage, and that definitely helps. Everything is a learning experience. I did another song for her, but I'm not sure if it's on the album or not. I haven't really spoken to her for a while.

What's the status of your collaborations with Rob Thomas and the Fray?

Rob started working with me before I had any real success, after [UMPG executive of creative for the East Coast] Evan Lamberg sent him my tracks. We've got great chemistry and he writes for other people too, so we've been putting down ideas. The Fray are looking to do something a little bit more beat-driven on their new album after they were on the Timbaland album. I haven't been in the studio with them yet, but I think in September I'm going to make it happen.

Do you think about how you'll repeat or top your early success?

I don't have any preconceived ideas like, "'Love the Way You Lie' had a kick and a snare here, so I'm going to use the same kick and snare here." But the good thing is that I can get my much most people now. If I think a song is perfect for Cher, I can get it to her. That's a great situation to be in.

Did you send a song to Cher?

No, I haven't, but that's a good idea. I should make a song for Cher, right? A Cher/Lil Wayne collaboration would be cool.

Would you be interested in working with any

U.K. pop artists, like Talo Cruz or Jay Sean? I would be interested in anybody that has the same ambition and drive as me—people who have a fan base and a movement, who can sell not just singles but can sell albums. I have no affinity to England. I'm not sitting here thinking about how I can make the next guy from England the biggest thing in the world. I just care about the best music possible.

Is it true that you start every demo with the line, "Shhh, Alex Da Kid is coming"?

Yeah, I say that so everyone will quiet down. If you're playing my track in a loud room, people will sit down and really take in my brilliance and magnificence [laughs]. I started doing it three years ago. Nicki [Minaj] kept it on "Massive Attack," but most people try and take it off. But the bigger I get, the more I'm going to make people leave it on there.



'Chicks, Trucks And Beer'

Songwriting Trio The Peach Pickers **Harvest Hit After Country Hit**

BY DEBORAH EVANS PRICE

Anywhere else, the name "Peach Pickers" might conjure up images of farmers or fruitladen orchards.

But along Nashville's Music Row, it's quickly become known as the name of country music's hottest songwriting team.

"We're all from Georgia—it's known as the Peach State and we all pick guitars, so it kind of fell out one day," Rhett Akins says of the moniker he and co-writers Dallas Davidson and Ben Hayslip adopted.

The three friends scored their first hit as a

songwriting trio in 2008 with Brooks & Dunn's "Put a Girl in It," which reached No. 3 on Billboard's Hot Country Songs chart. They also collaborated on Jack Ingram's 2009 top 10 hit, "Barefoot and Crazy," and Joe Nichols' "Gimmie That Girl," which topped the chart in May.

And the songwriting trio has three songs on this week's ranking: Blake Shelton's "All About Tonight," which climbs one notch to No. 5; Josh Turner's "All Over Me," which holds steady at No. 12; and Nichols' "The Shape I'm In," up eight places at No. 47. The trio also has

seven cuts on forthcoming albums by Tim Mc-Graw, Colt Ford, Craig Morgan, Frankie Ballard and Kevin Fowler.

Much as production/songwriting teams the Matrix and the Neptunes have done in pop and hip-hop, the Peach Pickers have succeeded in establishing themselves as a hitmaking brand name in country. Akins and Davidson are signed to EMI Music Publishing, while Hayslip is with This Music Publishing, a Warner/Chappell joint venture with songwriters Tim Nichols and Connie Harrington and This Music GM Rusty Gaston.

"Chicks, trucks and beer," Akins jokes, when asked what he and his colleagues tend to write about. "We used to set out an album of Hank Williams Jr. and we'd say, 'If Hank wouldn't say it, we ain't saying it.'

Akins and Hayslip first wrote songs together when they were teens in Valdosta, Ga. Akins moved to Nashville in 1992, where he realized his dreams of becoming a bona fide country star with hits like "That Ain't My Truck," which peaked at No. 3 on Hot Country Songs in 1995, and "Don't Get Me Started," which topped the ranking the following year.

Hayslip moved to Music City in 1994 to pursue a songwriting career, scoring his first hit with Jeff Bates' "Long, Slow Kisses," a top 20 single in 2005. By 2004, Albany, Ga., native Davidson had also moved to Nashville, where he quickly made his mark as a songwriter, co-penning Trace Adkins' 2006 No. 5 country hit, "Honky Tonk Badonkadonk," and collaborating with writers like Akins, Jamey Johnson and Randy Houser. In mid-2006, Akins and Davidson, who had already cowritten songs together, teamed with Hayslip after Gaston suggested the three take a stab

at writing songs together.

"Our style started out really rural," Akins recalls. "Everything we wrote at first was dirt roads, beer and trucks. When Dallas met his wife, the songs started becoming a little more romantic. But we don't write the slow, romantic love songs. We still write about the dirt road and the truck—we just put the girl in the truck."

"Put a Girl in It" was already climbing the chart when Gaston hosted a party in August 2008 to introduce the Peach Pickers to other A&R executives and producers in Nashville.

"We had peach cobbler and ice cream and gave away CDs," he says. "The only way you could get the brand-new songs from these guys was show up to this party."

The CD distributed at the party contained demos of 14 songs, including "Gimmie That Girl," "Barefoot and Crazy" and "The Shape I'm In." "You have to give credit where credit is due," Davidson says. "These guys [at EMI and This Music] are the ones beating the doors down."

Hayslip, a father of three boys who coaches his sons' baseball, football and basketball teams in his spare time, doesn't aspire to be a recording artist. Akins and Davidson just recorded an album together that will be distributed and marketed by Warner Music Nashville.

"We'd like to write them all together, but life gets in the way," Akins says. "It has turned out that each of us has missed out on a cut because we were out of town and the other ones will [say], 'Well, that's about a half a million-dollar dove hunt you went on there.'

The trio has developed a musical chemistry that's paid off handsomely. "I realize that the hotter Dallas gets," Hayslip says, "the hotter Rhett gets, the hotter I get."

Heaven Scent

Warner/Chappell Scores Nina Ricci Deal For Unsigned Artist

BYRICHARD SMIRKE

Warner/Chappell Music U.K. hopes to deliver the sweet smell of success to singer/songwriter Florrie Arnold through an international ad campaign for perfume brand Nina Ricci.

The unsigned 21-year-old Arnold is best-known as the house drummer at U.K. pop production house Xenomania (Girls Aloud, Sugababes, Pet Shop Boys). Now, reinvented as pop singer Florrie, she's to become the face and voice of the new Nina Ricci fragrance Nina L'Elixir, which hits stores Europe-wide this month.

In a break from traditional synch deals, Warner/Chappell will handle a raft of unique licensing opportunities connected with the campaign and Arnold herself-including image and likeness rights for the singer, who's published by Xenomania, which is administered by Warner/Chappell.

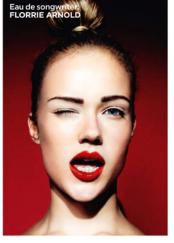
"It's a really interesting deal for a music publisher to do and one we're definitely going to repeat because it expands the scope of our rights," says Jim Reid, senior VP of synchronization in Europe at Warner/Chappell parent Warner Music Group. "We're not simply a music publishing company anymore. We're working with multiple sets of rights and able to license into the biggest campaigns in the world."

The campaign is set to roll out in 60 international markets during the next year, with a further two-year option. It starts Sept. 17 in France with a 30-second TV spot featuring Arnold walking through a fantasy landscape singing a Xenomania-produced cover of Blondie's 1979 hit "Sunday Girl."

The ad and an accompanying print and online campaign will roll out across Europe and Canada this fall before launching in Latin America, Russia, the Middle East and Asia in early 2011. The company hasn't finalized its U.S. launch plans for Nina L'Elixir.

Nina Ricci brand director Margerie Barbes Petit identifies females aged 15-25 as the campaign's target demographic. Arnold, she adds, was chosen because of "her musical creativity and her innovative elegance."

Having recruited New York advertising agency Grey Group to produce the Nina L'Elixir campaign, Nina Ricci initially reached out to music publishers and labels for a straight music synch before Warner/Chappell won out with



its expanded pitch for Arnold.

Nina Ricci and Grey made the choice of the Chrysalis-published Blondie song "Sunday Girl," Reid says, but Warner/Chappell owns the soundtrack's master recording rights. Although it currently doesn't have any commercial release plans, a three-minute video of "Sunday Girl" will be available on Arnold's website and Nina Ricci digital platforms globally.

"We're trying to make synchronization a key

part in breaking our artists and helping them to reach a platform where they can achieve success in record sales," Reid says. He notes that negotiations are already taking place for similar multirights deals for other Warner/Chappell talent, but declines to reveal further details.

"Breaking new music on a platform that isn't coming from a talent show is incredibly difficult nowadays," says Xenomania chief Brian Higgins, who calls the ad a "great opportunity to direct traffic to Florrie's social media." In addition to her website, Arnold maintains the requisite social networking accounts at Facebook. Twitter, MySpace and Flickr.

Warner/Chappell, Xenomania and Nina Ricci wouldn't comment on the deal's financial terms. Major labels have expressed interest in releasing the debut album that Arnold is currently recording, Higgins says, adding that he anticipates a deal being inked soon after the Nina Ricci campaign launches. Warner Music wouldn't comment on whether it has made an offer.

Higgins also says negotiations are under way with several "management heavyweights" to represent Arnold. "We need a bigger partner now because she is becoming very hot as an artist," he says. "We need the ability to react internationally to this."



PLOWING NEW GROUND

Publishers Eye Live Music, Artist Management And Other New Sources Of Revenue BY ED CHRISTMAN

As sliding sales of recorded music continue to squeeze songwriting royalties, music publishers are branching out in search of new income streams.

Encouraged by new opportunities opening up as downsizing record labels jettison certain services, publishing companies are pushing in many different directions, from starting labels to launching multiartist branded tours, forming management companies and investing in musical stage

presentations

"We are now a full-service entertainment shop looking for opportunities in all parts of the business," Primary Wave Music Publishing partner/GM Justin Shukat says.

Artists and managers are "looking for a lot more from their publishers nowadays," Shukat says. "They want more than synchronization and writer collaboration opportunities. They are expecting a marketing plan and brand marketing."

Kathy Spanberger, Anglo-American region president for peermusic, sees much the same. "In this changing environment," she says, "you have to offer more services than in the past."

Ironically, one area that's seen an uptick in publisher activity has been the release of recorded music through wholly or jointly owned labels (see story, page 21). In addition to running its own label, London-based Notting Hill Music Group also collects perform-

ance royalties through its Copyright Rescue International division, which serves about 200 clients, including Sean Paul, Dizzee Rascal and Atomic Kitten.

Primary Wave has been one of the most aggressive in moving into areas not normally pursued by music publishers. The company has launched a label, also called Primary Wave, with EMI Music's Label Services division handling North American distribution. The two sides will also release music by select artists through a joint venture. The label's first release, the self-titled debut album by Oklahoma rock band Taddy Porter, came out in June and has sold 4,000 units, according to Nielsen SoundScan.

And while publishers have long assisted developing artists in booking shows, Primary Wave moved beyond that to embrace new partnerships in live music.

This year, the company launched the multi-artist Rock Yourself to Sleep tour in conjunction with Motel 6. The 42-city U.S. tour, which wrapped in July and was spon-



sored by 1-800-Mattress, featured headliner Every Avenue of Fearless Records and supporting acts Sing It Out Loud, the Secret Handshake and There for Tomorrow. The tour was an outgrowth of a marketing campaign with the motel chain in 2009, when the two companies held a contest for touring bands to win six weeks of free lodging at Motel 6 locations.

Proadway production's investors

In another live-music venture, Primary Wave is the owner of Camplified, which organizes concerts at summer camps. This year's Camplified tour, featuring Atlantic artist Cody Simpson and other emerging acts, went to more than 30 camps and was scheduled to conclude Aug. 13.

The 9-year-old tour, which was founded by alternative venue tour organizer Aimee Berger and acquired by Primary Wave in 2008, "has made money every year," Shukat says. In addition to collecting fees from campgrounds, Camplified has about a dozen corporate sponsors, including Scholastic, Penguin Young Readers, Edison Learning,





Samsung Electronics and Cartoon Network, that are interested in targeting teen and tween demos.

Primary Wave has also established a presence in artist management, forming a series of joint ventures with managers under the Primary Wave Talent Management banner. The publisher partnered in February with former OutKast manager Michael "Blue" Williams, president of Family Tree Entertainment, which manages Simpson, Big Sean, Lords & Lady, Thundercatz and Hard County. It also formed a joint venture last year with Rick Smith of Wild Justice Entertainment and Scott Frazier of Overtone

Music Group, who together handle Taddy Porter, Saving Abel, Crowfield, Brent James and Volbeat. Primary Wave also has joint ventures with David Simone and Winston Simone, who manage 4 Troops and David Garrett, and Jerry Blair, who handles Laughing Pizza and Ebony Bones.

"By leveraging our relationships with key players in the music, television, motion picture and advertising industries," Primary Wave CEO Lawrence Mestel said when announcing the Smith/Frazier deal, "We will be able to add significant value to the artists signed to the new joint ventures."

Meanwhile, publishers are also seeking new opportunities in traditional licensing areas. EMI Music Publishing has licensed songs for hit musicals "Mamma Mial" and "Jersey Boys." But as it interacts with the worlds of film and Broadway, "we want to get much more involved in the brainstorming," says Darnetha Lincoln M'Baye, EMI senior director and head of film and stage licensing.

Under the right circumstances, EMI will also invest in Broadway productions, as it did with "Jersey Boys." Similarly, Sony/ ATV Music Publishing chairman/CEO Martin Bandier says his company would consider getting involved in financing shows "if we get the storyline right." The publisher licensed the use of Beatles songs for the 2007 film "Across the Universe," which the company is hoping can be adapted into a stage production.

"I always believed that all these things are part of the charge of music publishing," Bandier says. "Now, maybe more people are aware of the scope."





Right Round

Why More Publishers Are Launching Labels

Music publishing has been a far more stable business than making and releasing records. So why are so many publishing companies—major and indie alike—opting to start their own labels?

Sony/ATV's Hickory Records, Notting Hill Music Group's Transmission Recordings and the Bug Music/Kings of Leon joint-venture imprint 429 Records are just a few of the publisherowned labels that have emerged in recent years.

Some see it as a way to develop talent without having to wait for labels to show interest. Others say it's a way to provide services to older, established artists who no longer need a label to distribute music.

In addition to capturing revenue beyond just songwriting royalties, such labels also enable their owners to secure both publishing and master-rights fees in synch deals. Peermusic produces master recordings in order to develop talent and control both sides of a synch license, according to Kathy Spanberger, Anglo-American region president for peermusic.

"We used to be able to develop new talent without owing master rights," she says. "But these days, because Internet marketing and film, TV and advertising promotion is such an important part of development, we need to own or administer the masters as well in order to expand the development opportunities and ease the licensing issues."

In other instances, peermusic has produced albums for established acts, as it did for Latin tropical artists Carolina La O and Melina Leon. Each released albums in May that were distributed digitally by peermusic, with Select-O-Hits handling CD distribution. Under those deals, the publisher allocated part of the money it would've paid as an advance toward radio and concert promotion and online marketing, Spanberger says.

Notting Hill Music started Transmission Recordings last October "mainly as a reaction to the dearth of good labels currently out there," Notting Hill chairman Andy McQueen says. "This is not a case of publishers grabbing undeserved extra shares—it is a huge commitment to maintaining the flow to market of great music."

Transmission released digital tracks in May by the King Blues and Lil J. Other acts signed to Transmission include Bodyrox, Rhythms del Mundo and Ezcapade. The label has distribution in Europe through Play It Again Sam and is looking for licensing and/or distribution deals in North America and Japan, McQueen says.

"It is growing faster than anticipated," he says, "as a result of the number of our publishing clients who see our label as the most vibrant alternative route to the promised land." —EC

NIELSEN BROADCAST DATA SYSTEMS BDSCertified Spin Awards July 2010 Recipients:

♦ 700,000 SPINS

In The End/Linkin Park/Warner Bros.
You Belong With Me/Taylor Swift/Big Machine

♦ 500,000 SPINS

Big Yellow Taxi/Counting Crows/Geffen/Interscope
Hey There Delilah/Plain White T's/Fearless/Hollywood
Hey Ya/OutKast/LaFace/JLG
Second Chance/Shinedown/Atlantic

♦ 400,000 SPINS

Black Horse & The Cherry Tree/KT Tunstall/Relentless/Virgin
Hey, Soul Sister/Train/Columbia
Love In This Club/Usher Feat. Young Jeezy/LaFace/JLG
Numb/Linkin Park/Warner Bros.
Stronger/Kanye West/Roc-A-Fella/Def Jam/IDJMG
Teardrops On My Guitar/Taylor Swift/Big Machine/Universal Republic
What Goes Around...Comes Around/Justin Timberlake/Jive/JLG

♦ 300,000 SPINS

Break Your Heart/Taio Cruz Feat. Ludacris/Mercury/IDJMG
Breakeven/The Script/Phonogenic/Epic
Day 'N' Nite/Kid Cudi/Fool's Gold/G.O.O.D./Universal Motown
Leavin'/Jesse McCartney/Hollywood
OMG/Usher Feat. will.i.am/LaFace/JLG
What I've Done/Linkin Park/Warner Bros.

♦ 200,000 SPINS

Alejandro/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope California Gurls/Katy Perry Feat. Snoop Dogg/Capitol How Low/Ludacris/DTP/Def Jam/IDJMG

♦ 100,000 SPINS

Rain Is A Good Thing/Luke Bryan/Capitol Nashville Un-Thinkable (I'm Ready)/Alicia Keys/MBK/J/RMG She Won't Be Lonely Long/Clay Walker/Curb Your Decision/Alice In Chains/Virgin/Capitol

♦ 50,000 SPINS

All About Tonight/Blake Shelton/Reprise/WMN

Cryin' Like A Bitch!/Godsmack/Universal Republic

Did It Again (Lo Hecho Esta Hecho)/Shakira/Epic

Get Back Up/tobyMac/Forefront/EMI CMG

Half Of My Heart/John Mayer/Columbia

Hello Good Morning/Diddy & Dirty Money/Bad Boy/Interscope

Undo It/Carrie Underwood/19/Arista Nashville

I Like It/Enrique Iglesias Feat. Pitbull/Universal Republic

Little White Church/Little Big Town/Capitol Nashville

Lose My Mind/Young Jeezy Feat. Plies/CTE/Def Jam/IDJMG

Love The Way You Lie/Eminem Feat. Rihanna/Web/Shady/Aftermath/Interscope

Ride/Ciara Feat. Ludacris/LaFace/JLG

Ridin' Solo/Jason Derulo/Beluga Heights/Warner Bros.

Somebody To Love/Justin Bieber/Island/IDJMG

Your Love/Nicki Minaj/Young Money/Cash Money/Universal Motown





Still In The Game

Japan Remains No. 1 In Physical Music Sales Despite Big Drop

BY ROB SCHWARTZ

TOKYO—Like an aging star athlete, Japan's music market is losing its image of invincibility. And as with most athletes, the statistics tell the tale.

Japan has shown precipitous drops in physical music sales between the past two full-year sales periods that mirror similar declines in the United States and Europe.

However, this player is very much still in the game. For the second year in row, in 2009 (the latest period for which full-year figures are available), Japan topped the United States as the most valuable physical-music market in the world.

According to IFPI, the value of physical music sales in Japan in 2009 was \$3 billion, compared with \$2.6 billion in the States.

This is a widening of the gap between the two nations. In 2008, Japanese physical music sales were worth \$3.2 billion, surpassing, for the first time, U.S. sales, which came in at \$3.1 billion. (The strength of the yen contributes to Japan's strong results.)

However, according to two different estimates, the physical music market has been dropping for some time.

The Recording Industry Assn. of Japan (RIAJ), which tracks the value of the production of physical music (including music videos), reports that the market dropped 13% in 2009 and 9% in 2008.

What's worse, according to Soft International Planning, a music market analysis unit run by the same group that owns SoundScan Japan, the value of sales of physical music in Japan plummeted 27% in 2009 in a year-on-year comparison with 2008.

In 2008, the production value of the market was ¥361.8 billion (\$4 billion), a large drop from the high-water mark of ¥607.9 billion (\$5.8 billion, using the exchange rate at that time) in 1998, and in 2009 value was down to ¥316.5 billion (\$3.6 billion), according to the RIA).

In another blow to the industry in 2009, the digital market, which had been exhibiting growth for the last five years, was nearly flat.

In 2008, digital music value increased 20% over 2007, jumping to ¥90.5 billion (\$997 million). But in 2009, value inched up to only ¥91 billion (\$1 billion).

Looking at the physical and digital music figures together, the total market was worth ¥407.5 billion (\$4.6 billion), down nearly 10% from 2008

when the overall market was worth ¥452.3 billion (\$5 billion).

Universal Music Japan (UMJ) CEO Kazuhiko Koike is sanguine about the downturn.

"I felt sure what happened in the Western markets would happen in Japan," he says. "But let us not forget that the physical music sales in Japan are still No. 1 in the world."

With this in mind, Koike stresses that UMJ is honing its physical sales strategies.

ysical sales strategies.

YEARS

YEARS

THE

USIC

OWED

WE believe physical still forms the basis of our business and make a well-thought-out effort to maintain it," he says. "One strategy is to increase physical sales to consumers whose lifestyle does not have much to do with digital music downloads. There are 42.8 million consumers in the middle-age to senior age range of 40-64 in Japan, and this is a very promising market segment for us" since they still buy physical recordings.

The strategy has paid off for UMJ. The label's biggest-selling album for the first half of 2010 was Hideaki Tokunaga's "Vocalist 4." It moved 600,000

AFTER FIVE YEARS
OF GROWTH, THE
DIGITAL MUSIC
MARKET SHOWED
LITTLE INCREASE IN
THE PAST YEAR.



Hanshin Contents Link Corporation engages in the Billboard-affiliated business, besides serving as a total business enterprise TOTAL TOTAL



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- · Top Jazz Albums
- · Top Classical Albums
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at the heart of music, there is always a song. the heart of music, there is always a song, the heart of music, the heart eart of music, there is always a song. & FUJIPACIFIC MUSIC INC. Phone: (81)(3)3796-8603 Fax: (81)(3)3796-0153 Fax: (81)(3)476-0061 Fax: (81)(3)4796-0153 Fax: (81)(4)4796-0153 physical copies, according to the label. Tokunaga is a crooner who gained fame in the '80s and '90s and remains popular with the demographic that Koike has targeted.

Sony Music Entertainment Japan (SMEJ) has sought to integrate its physical and digital market efforts to spur sales in both, but especially in the latter.

"In the Japanese market, physical and digital exist side by side," COO of marketing and distribution Kiyoshi Furusawa says. "A hit single is generated by digital single track sales, which together with other subsequent hit sin-

gles by the same artist lead to physical album sales. We see this as the most important aspect of our marketing strategy whereby hit singles are driven by digital."

One example of this is the success of ikimonogakari, SMEJ's biggest-selling domestic act between April 2009 and March 2010. According to the label, the band's single, "Yell," sold 1 million digital downloads, which spurred parent album "Hajimari no uta," the group's third full-length effort, to move 650,000 units.

Keith Cahoon, former CEO of Tower Records Japan and now CEO of music publisher/consultancy Hotwire K.K., says that the disappointing overall physical results in 2009 don't signal the end of CDs in Japan.

Digital strategy: Sony Music

Entertainment Japan's KIYOSHI FURUSAWA

"Digital is the more convenient format for consumers, but lots of people [in Japan] still want physical goods, especially if they have good packaging, like attractive artwork, liner notes, lyrics and credits. Historically, Japanese packaging has been among the best in the world."

UMJ also integrates its physical and digital sales strategies, depending on the genre. It has had tremendous success in marketing hip, R&B-inflected J-pop to tech-savvy, younger consumers, mainly through mobile downloads, which dominate digital sales in Japan.

For example, the GReeeeN track "Kiseki," released in May 2008, has sold 10.5 million digital copies, according to the label. The band continued its digital success in 2009 with "Haruka," which was the RIAJ Gold Disc Awards' song of the year and has moved 4.9 million units. In the first half of 2010, Universal act Hilcryhme sold 4.5 million copies of its track "Shunka Shutou."

Despite these impressive sales figures for certain UMJ acts, 2009 was a watershed year for the digital market in Japan, given its stagnant sales rate.

Sebastian Mair, co-founder/president of Music Solutions and a consultant at music publishing giant Fuji Pacific, attributes this stagnation to software and hardware issues. which are now affecting digital sales.

"Digital sales have problems in Japan," Mair says. "Given the layout of the menus, it's a pain to buy music on mobile phones in Japan, and [the cost] is still over \$3 a track, well over the international average. There are reasons why the floodgates aren't opening."

However, with more than 113 million handsets in use in Japan, up around 8 million from last year, the potential for digital mobile sales

Mobile-phone music store Reco Choku accounts for 65% of total digital sales in Japan and 90% of the mobile market, according to the RIAJ. Reco Choku president Yuichi Kato understands the company needs to innovate

to drive sales further.

"We have to try to expand our customer base . . . by providing services to users with new devices, such as smart phones," he says. "We'll redouble our efforts in one-to-one marketing, focused on Club Reco Choku members."

Club Reco Choku launched in December 2009 and now has 2.3 million members. The service offers information on artists and rewards buyers with points that they can use for additional purchases. The system creates profiles for each user and offers music recom-

mendations based on those profiles.

Meanwhile, the ongoing decline of international repertoire sales in Japan, unabated for four years, stopped its slide. That market sector remained flat, instead. Foreign product accounted for 22% of the market in 2009, maintaining its 2008 position.

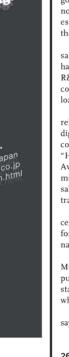
Nevertheless, Hostess Entertainment, an international repertoire rights management and marketing services firm, foresees growth of 25% in its company revenue this year.

Hostess primarily represents international repertoire in Japan. Its partners include V2/Cooperative Music, Domino Recording, Beggars Group and PIAS Entertainment Group.

"We come from alternative music backgrounds, predominantly international," Hostess founder Andrew Lazonby says. "We think of ourselves as our consumer base, because we are the same people. Hostess is a very small core team [by Japanese standards], which enables us to think and move quickly with perhaps less restriction than some of the larger entities."

While continuing to market bands like Radiohead, Arctic Monkeys, Pavement and the Pixies in Japan, in the past six months Hostess has promoted other acts like the Drums, Detroit Social Club, Delphic, Rox Warpaint, Deerhunter and Chief.

"The focus within Hostess," Lazonby says, "is presenting and connecting an artist or a body of work to the audience how we would like to actually discover and receive it. Developing a trust with our audience is paramount [to] building together a new space in the market that's a bit more resilient to the negative market forces of the industry proper." • • • •



JAPAN'S NEW LATIN QUARTER ENTERTAINMENT

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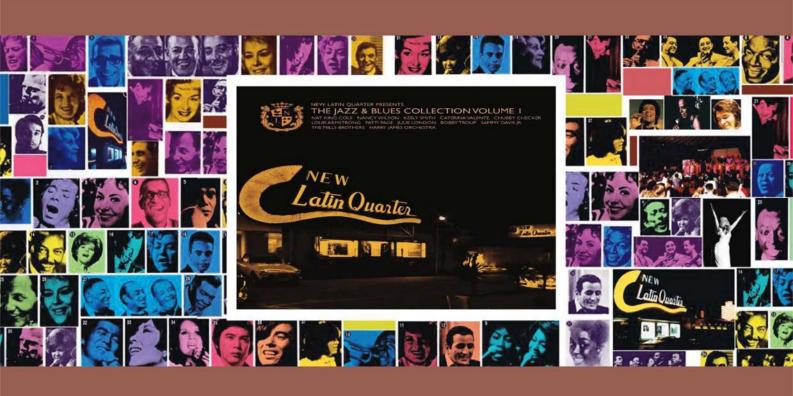


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8	8	9	11	The Complete Reprise Recordings, Francis Albert Sinatra Antonio Carlos Jobim	5
9	N	EW	1	The New Latin Quarter Presents: The Jazz Blues Collection Volume I, Various Artists WhiteHouse 1703 New LatinQuarter 12,98	
10	11	12	12	Friends/Family/French Lessons, Ilina Simone ASI 2548 12.98	10



The famed Tokyo night club organization has established Record, Documentary & Publishing divisions to exploit its rare archival recordings of American and International superstar acts.

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THE **ROCKING SUN**

OUTDOOR MUSIC FESTIVALS IN JAPAN CONTINUE TO THRIVE

BY ROB SCHWARTZ

The summer music fest scene in Japan has exploded to include more than 30 events, ranging from concerts hosting international headliners to small domestic and genre gatherings. Here's a quick primer to five of the most important events.

FUJI ROCK

FujiRockFestival.com

Fuji Rock Fest, held July 30-Aug. 1 this year, kicked off Japan's renewed interest in summer rock and pop festivals in 1997 when promoter Smash took a huge risk and held the event on Mount Fuji. In 1999, the fest moved to the tranquil Naeba Ski Resort in Niigata prefecture, about 120 miles from Tokyo. The bash drew 123,000 in 2009, down from its peak attendance of 131,000 in 2006, but it remains the second-biggest one-location fest in the country. There are five main stages and at least four lesser ones of varying size, one of which is dedicated to new domestic acts. The headliners this year included Muse, Massive Attack, Roxy Music, Atoms for Peace and Them Crooked Vultures.

SUMMER SONIC

SummerSonic.com

Summer Sonic has snatched the crown as the leading summer

music fest near a Japanese metropolis, and perhaps in all of Japan. Staged simultaneously near both Tokyo (Chiba Marine Stadium and Makuhari Messe) and Osaka (Maishima Summer Sonic Osaka Site), it draws some 300,000 fans annually. Promoter Creative Man concentrates on booking big-name acts and cutting-edge bands that are just breaking in Japan, and more than 130 groups were set to perform on six main stages Aug. 7-8. Headliners booked: Jay-Z, Stevie Wonder, Taylor Swift, the Smashing Pumpkins, the Offspring, Pavement and the Pixies. Wonder's son, Mumtaz Wonder-who is signed to Universal Music Japan-will appear onstage with him.

ROCK IN JAPAN

Rock in Japan is organized by Japan's leading rock magazine, Rockin' On, and has become the country's premier platform for domestic rock acts. It's also Japan's biggest one-venue bash, with 165,000 people pouring in for the 2009 event, outdistancing 2008 by 15,000 and representing its biggest turnout ever. The 2010 fest, celebrating its 10th anniversary, was set for Aug. 6-8 with six stages, one DJ booth and more than 150 acts. While the fest is massive, it's held at the relaxing Hitachi Seaside Park about 100 miles north of Tokyo. Headliners this year go beyond rockers. Kreva and Rhymester are both among Japan's leading hip-hop artists, Perfume is on the edge of J-pop but adds some electronica into the mix, Puffy is straight-up J-pop, and Yuki is one of Japan's most distinctive vocalists on the scene today. Harder rock fans will mosh to Come Back My Daughters and 9mm Parabellum Bullet.

RISING SUN

The Rising Sun Festival is perhaps the most "Japanese" of all the major music fests in that it takes place in Otaru on the sparsely populated northernmost main island of Japan, Hokkaido. The 60.000-plus fans who attend must make an extended and slow journey (there is no Bullet train in Hokkaido) to party there. It's

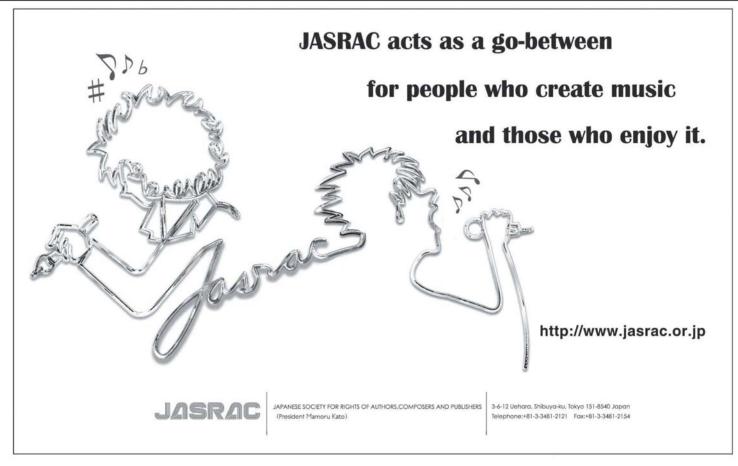


a two-day bash set for Aug. 13-14. (The fest will eschew Aug. 15, which is O-bon, Japan's traditional holiday to honor the dead.) Rising Sun not only puts on an exclusively domestic lineup, but offers many hidden gems from the country, from hard rock and alternative to electronica, ska and hip-hop; cool acts like Japan's original hip-hop artists Scha Dara Parr; breakbeat maestros Tha Blue Herb; and hard rockers Ogre You Asshole.

METAMORPHOSE

Metamo.info

Metamorphose grew out of Tokyo's '90s dance music scene and has evolved from a techno-based event to a fest that hosts many different genres, from techno and house to funk, post-rock and straightahead rock'n'roll. Put together by the ever-present DJ Mayuri Akama, this is the fest's 11th year, and its attendance has held steady at 25,000 annually for three years now. It's held at Cycle Sports Center in the town of Shuzenji on the Izu peninsula, which has been a scenic hot-spring escape from Tokyo for centuries, being a mere 80 miles away. Taking place Sept. 4, the bash will be a fitting summation of the festival season in the Tokyo area and this year it has a particularly international flavor with an impressive array of acts, including Mogwai, Grandmaster Flash, Derrick May, Omar Rodriguez Lopez Group and Boredoms founder Eye.







Billboard's Power Players special feature 30 Under 30 recognizes rising young executives who are driving our business forward with their artistic and business vision. In five previous annual features, 30 Under 30 has spotlighted numerous 20-something executive stars to watch. (Facebook founder Mark Zuckerberg, then 23, was featured in 2007.)

This year, once again, you helped create this list. Our readers submitted nearly 200 nominations at Billboard.biz. Then a team of Billboard editors reviewed every eligible nomination and numerically ranked the nominees according to their achievements in the past 12 months and the nominees' leadership within the broader industry, as described in their nomination. The alphabetical 30 Under 30 list here represents the collective wisdom of Billboard's editors.

As in previous years, it's notable that many of this year's honorees are heading their own companies, often in the digital or branding space. Many others are in the touring business, which has proved to be one of the more resilient music industry sectors.

While certainly many outstanding young executives did not make our list, the nominations we received affirmed the wealth of talent rising through the music business, a strong sign of promise for the years ahead. —Thom Duffy



Josh Arnold

Entertainment manager, Best Buy

Josh Arnold, 29, has managed local buying at 120 Best Buy stores throughout the Southwest for titles passed on by the Best Buy central buying office in Richfield, Minn. But as his title sug-

gests, Arnold is more than a buyer. He's coordinated high-profile, in-store appearances by artists throughout his region. Arnold says the chain lands the best in-stores, because "we have the ability to offer more than what the artists can get at our competitors." And since Arnold is based in Los Angeles, he has often served as the face of Best Buy in that entertainment capital. Although Best Buy, at press time, reported plans to phase out its eight entertainment manager positions nationwide, Arnold seems likely to take on another role at the chain. "It takes a special person to be able to support and manage the demands of corporate America and the entertainment industry," says Cyndi Bloom, former Best Buy director of entertainment, who nominated Arnold for the 30 Under 30 list. "Josh has proven a name for himself and is viewed by his peers as a reliable partner in many successful initiatives and promotions."



Josh Briggs

Director of membership for pop/rock, ASCAP

Josh Briggs, 28, plays a key role at ASCAP, from signing new songwriters to helping the organization set up its songwriting workshops, camps

and conferences, including the annual Create Music EXPO. He moderates and participates in panels at various trade shows and seminars and also speaks at colleges about ASCAP. The artists, songwriters and producers that Briggs has signed to ASCAP include the Temper Trap, Fleet Foxes, Band of Horses, Fitz & the Tantrums, the Henry Clay People, Local Natives, Luke Walker, Christian TV, NeverShoutNever, the Entrance Band, Switch, Tim Anderson, Active Child and Drew Seeley. Briggs is also involved in the Art of Elysium's "Elysium Sessions" series, a charity venture that encourages artists and musicians to give lessons and workshops on how to write lyrics or play songs and donate time to children's hospitals.



Josh Builder

VP of product development and operations, the Orchard

Josh Builder, 28, joined the Orchard in 2006 and oversees product strategy, product technology design and content management and delivery.

He played a key role in setting up the Orchard's mobile retail operation in Asia. That success led to an exclusive licensing and merchandising partnership with China Telecom. Closer to home, Builder helped build V.E.C.T.O.R., the Orchard's proprietary content ingestion system (allowing the upload of files) as well as its distribution infrastructure, which distributes more than 2 million music tracks and 5,000 hours of video content to more than 750 Internet and mobile retail outlets worldwide. The result: annual revenue of \$62 million. "Building one of our industries' leading Internet and mobile content distribution networks is the achievement I am most proud of up to this point," he says. Builder also serves on the board of the Digital Data Exchange, an organization dedicated to developing and maintaining communications standards to support the digital distribution of content globally.



Ben Cockerham

CFO/chief strategy officer, RightsFlow

Music licensing and royalty payment service provider RightsFlow is a company on the move, led by co-founders Ben Cockerham, who acts as CFO/chief strategy officer, and Patrick Sullivan,

who is president. It reported revenue that was up 405% in first-quarter 2010, compared with the same period of 2009, while the number of clients has grown from 1,500 to 10,000. Cockerham, 29, has guided the company into background music, international rights clearance and reporting, master clearance, mobile clearance and user-generated content clearance. As RightsFlow has grown, Cockerham has helped shape industry discussions of copyright in the digital age. A graduate of New York University's Stern School of Business, Cockerham met Sullivan at eMusic, where they conceived RightsFlow. "We thought there had to be a simpler way to license music and pay royalties," he says. "And, lo and behold, there was."

30 Under Thirty



Karimah Day President/COO, Sir Groovy

Karimah Day, 29, not only helped found the Sir Groovy music synch licensing company, she

also collaborated on the software that allows TV. film, ad and game creators to search the firm's 12.000-song database to find the right music for their projects. Day had been a partner in the boutique investment firm Radical Funds in San Francisco when she and Radical's founder, Vic Sarjoo, co-launched Sir Groovy in beta form in October 2009. The site represents 300 labels in nonexclusive arrangements and soon will have their total repertoire of 50,000 songs in its database. Users can search using "sounds like" buttons, and Day says the software thinks like a music buyer. Day began her music career working at Roc-a-Fella in its Rocawear merchandising line. She says Sir Groovy's link to indie-label catalogs and ability to license masters as well as synch rights gives it an advantage over competitors. In the past 12 months, the company says, it has signed up clients including ABC, CBS, NBC, Viacom, Nickelodeon, MTV, Will Ferrell, ESPN, Malibu Rum, Amstel Light, AT&T, Young & Rubicam and Nintendo.

Kristina Grossman

A&R coordinator, Universal Republic Records; Founder, Rock for Health

Kristina Grossman, 24, came straight out of Northeastern Uni-

versity to Universal Republic's A&R department and has al-

ready signed a number of acts, including the Limousines, Atomic

Tom, Hit the Lights and Stephen Jerzak, all of which are due to

release albums later in 2010 or in 2011. She

also does the day-to-day A&R for the

entire Universal Republic roster, work-

ing with such acts as Owl City, Anber-

lin, Damian Marley & Nas, Lil Jon,

Godsmack, Jack Johnson, the Lonely



Priya Dewan U.S. label manager, Warped Records

Globe trotter Priya Dewan, 28, an Indian citizen born in the Philippines and raised in Sin-

gapore, has helped take Warp Records from relative obscurity in the United States to a position as one of the leading indie tastemakers. "I am extremely proud and grateful to Steve Beckett, the owner of Warp, for trusting me in this position of running Warp's North American operation at such a young age and being given this great opportunity with all the responsibility it entails," she says. "My proudest moment in this position was definitely the No. 8 debut of Grizzly Bear's 'Veckatimest' on [the Billboard 200]. as that was my first major commercial success as label manager and a first for Warp in the U.S." Dewan also helped negotiate two lucrative distribution deals for the label in the United States and Canada and hosted Warp20, a series of concerts and screenings celebrating the label's 20th anniversary. She is also an active member of the American Assn. of Independent Music and is expected to be elected to the organization's board in the near future.



Brittany

Account supervisor of entertainment, Fathom Communications

Brittany Hodak, 26, has boosted

Fathom Communications' entertainment marketing business by more than 25%, says Marcus Peterzell, Fathom's managing director for entertainment marketing. Her clients have included Johnson & Johnson, LG and Navistar. With Walmart and Condé Nast, she launched a multimillion-dollar, cross-platform marketing campaign. That initiative included two special editions of Self magazine, with one distributed at Lilith Fair by tour sponsor Johnson & Johnson, and also a CD with 15 Lilith artists, sold exclusively at Walmart. Also this year, Hodak executed an on-pack promotion for o.b., Stayfree and Carefree products, placing digital download codes on 1.5 million packages. Hodak's activities have also included securing synch licenses for national TV ad campaigns for brands including Brita, Kingsford, Navistar and Hasbro.



Fay Hoyte Marketing manager, Virgin Records U.K.

Fay Hoyte, 29, has brought the "Good Times" to Virgin U.K. literally. That No. 1 U.K. hit by

Roll Deep has sold 297,000 units, according to the Official Charts Co. Hoyte was the product manager for the campaign, focusing on video channels where the track first took off. She also worked on another 2010 U.K. No. 1, Katy Perry's "California Gurls." Recruited from Ministry of Sound by Virgin president Shabs Jobanputra, Hoyte oversees a roster that includes Empire of the Sun and Deadmau5. She liaises with Deadmau5's management on many aspects of his 360degree deal, not just recordings. "It's refreshing to find other ways to get to the fans," she says.



Laura Hutfless Music sponsorship

executive, Creative Artists Agency

Laura Hutfless, 28, has driven partnerships between Creative Artists Agency's Nashville artists and national brands, including Zac Brown Band and Ram Trucks, Martina McBride and Sunny D, Jewel and Country Financial, and Rodney Atkins and Kraft's Velveeta Shells & Cheese brand. All focus on exposure for the artist and connection for the brands to their fans. "Letters for Lyrics" is a multimilliondollar cause marketing program that allows fans who write letters to U.S. soldiers to exchange them at Chrysler, Dodge, Jeep and Ram Truck dealerships for a "Breaking Southern Ground" CD featuring Zac Brown Band and others. Hutfless credits the "diversity and depth" of the CAA roster, along with the agency's "team approach," for the success of these deals. "I love the challenge of creating customized multifaceted artist/brand partnerships and the reward of seeing them come to life on a national level,"



Jamal Jimoh GM, Ncredible

Before assuming the post of GM at Nick Cannon's Ncredible Entertainment in June,

Jamal Jimoh, 29, served as director of digital media at Island Def Jam. Launched under his watch: IDI's Teen Island division, focused on developing digital and lifestyle marketing for Justin Bieber and others. In his new post, Jimoh oversees TV and film development, strategic partnerships and branding ventures involving Cannon as well as Ncredible's stable of young artists. That roster includes Def Jam's Aaron Fresh and Young Money's Cory Gunz, whose new MTV reality show, "Son of a Gun," is shooting now. "To be given the reins of a burgeoning entertainment company is exciting," Jimoh says. "I'm in a place where I can tailor as well as sell the experience-instead of just selling the product itself."



Natalie Judge European label manager, Matador Records

Natalie Judge, 26, is helping Matador Records build a Euro-

pean presence to rival its U.S. profile. She scored a notable success last year with Sonic Youth's "Eternal," which sold some 75,000 copies across Europe, including U.K. sales of 13,000, which exceeds the sales of the band's last major-label release, 2006's "Rather Ripped" (Geffen), according to the Official Charts Co. Judge also has signed Esben & the Witch, Matador's first non-North American act in a decade and the first step toward building a European roster. Judge herself, however, is most proud of her work with Fucked Up, whose "The Chemistry of Common Life" album has sold more than 6,000 units in the United Kingdom, according to the OCC. "Not bad for a band with zero radio play and a name that most publications can't even print," she quips.



Scott "DI Skee" Keeney, 26,

started off as a DJ when he was a teenager in Minneapolis and moved to Los Angeles at the behest of Loud Records/SRC founder Steve Rifkind. He caught the executive's eye by giving him a business memo "telling him what he was doing wrong," Keeney recalls with a laugh. Keeney now DJs for KIIS Los Angeles and for his four Sirius XM Radio shows, as well as running multimedia music/marketing/production site Skee.TV. In the past year, he's produced videos for Snoop Dogg and Chris Cornell, as well as originating marketing campaigns for Daimler-Chrysler and T-Mobile. "Sales are down and people are down on the biz, but I'm more excited than ever," Keeney says. "It's times like this-when the music industry sees road blocks-that it's time for innovation."

Island and Enrique Iglesias. Grossman founded the nonprofit Rock for Health in 2007 to advocate for health and preventative care for musicians. To date, the organization has helped more than 300 bands secure health coverage. One of my favorite nicknames that I have acquired is 'health-care angel," " she says. "It's an honor to be able to help keep musicians healthy that risk their lives to create art for the world. Nothing compares to the feeling you get when someone tells you that you helped save their lives." BILLBOARD | AUGUST 21, 2010

ILLUSTRATIONS BY STÉPHANE MANEL

www.americanradiohistory.com



Lucy Kozak Music marketing executive, Creative Artists Agency

Lucy Kozak, 26, works with promoters, labels, managers, sponsors and venues to create strategic tour marketing opportunities for Creative Artists Agency clients. Kozak has played a key role in marketing and ticketing recent tours by Alice in Chains, Chickenfoot, Cobra Starship, Disturbed, Imogen Heap, Jeff Beck, Katy Perry, REO Speedwagon, 30 Seconds to Mars, Yeah Yeah Yeahs and many others. Her work with Chickenfoot led to a gold-certified debut sold exclusively at Best Buy and a sold-out 40-date tour. "I learned early on the power of knowing who your fans are," she says, "and it's great to be part of a team that is passionate about using this knowledge creatively."



projects, including albums by India.Arie, Jay Sean, Kevin Rudolf, K'Jon, Spose, Savage and DJ Class. All told, Majid's projects have a combined album sales total near the 1 million mark in the last year, Universal Republic reports. Not too shabby for a man who was an intern five years ago. Imran also participates in events to boost awareness of South Asians in the entertainment industry. "I also want to grow in my role as not just an A&R," he says, "but as a pivotal executive within our label."

more than 30 recent recording



Maggie Martin Manager of music

Manager of music resources for the West, EMI Music Publishing

Maggie Martin, 27, upped her game in the past year by handling EMI's relationship with "American Idol," increasing EMI's catalog presence on the show by 33% last year. Martin was key "in helping bring the ["Idol"] Motown episode to fruition." EMI Group CEO Roger Faxon says. Martin attended the Berklee College of Music intending to be an artist but earned a degree with a focus on songwriting and music business studies. "I went to Berklee thinking I wanted to be an artist," she says, "but I decided it would be a lot better to be on the business side."



Beth Mason Laird

Director of writer/ publisher relations, BMI Nashville

As a college intern, Beth Mason Laird witnessed a Keith Urban studio session that inspired her: "That's when I fell in love with the music business," she says. Roles at BMG and Windswept Music led her to BMI. Laird, 28, has made BMI a key partner with Belmont University, has signed numerous writers and launched the showcase series BMI Buzz at the Baseman and East Side Sounds. BMI Nashville VP of writer/publisher relations Jody Williams says, "Beth's enthusiasm and business acumen have contributed to the success of BMI's Nashville writer/publisher department, further solidifying BMI's leadership role in the Nashville music community."



Patrick Moore Director of events, MAC Presents

Patrick Moore, 27, made his mark as on-site sponsorship

coordinator for the 2007 Tim McGraw/Faith Hill Soul2Soul tour, then worked with the sponsors of McGraw's Live Your Voice tour a year later. But Moore is also responsible for a majority of MAC's bookings, including Vanderbilt's annual two-day Rites of Spring concert. MAC Presents president Marcie Allen commends Moore for his work ethic and ability to deal with high-profile artists: "I can always count on Patrick to get the job done well, no matter how challenging the task at hand may be."



Brian Nolan

Senior director of rhythm promotion, Columbia/Epic Label Group

Brian Nolan, 29, joined Sony in 2005 as associate director of rhythm mixshows, advancing to his current post last summer. Beyond helping lead the charge at radio for Beyoncé (six top 10 singles) and other Columbia/Epic acts, Nolan has parlayed his love of sports into a lucrative marketing franchise for the group. Two of his biggest gets: booking John Legend as a cohost on ESPN's "Mike & Mike" and locking in Train to perform before Major League Baseball's 2010 Home Run Derby. "I've been blessed to work with people who allowed me to grow," Nolan says. "They encouraged my entrepreneurial mind-set."



Andrew Prince

VP of operations, Venue Coalition; director of operations, Apregan Group

During the past year, Andrew Prince, 29, has booked more than 100 concerts that grossed \$25 million-plus and sold 412,000 tickets for the arena members of Venue Coalition. Working with promoter Jeff Apregan, Prince played a key role in the development of the coalition, a consortium of venues in smaller and midsize markets, and Apregan gave him the "green light to grow the company" during the 2006 Billboard Touring Conference. "And since 2006 we represent over 50 arenas throughout North America." Prince notes.



Billie Jean Sarullo Director of Marketing,

Billie Jean Sarullo, 26, started RED's online marketing de-

partment in 2007 and has overseen its growth as a division with its own identity. Stache Media. It now handles all online publicity, advertising and social media marketing for RED's labels and outside clients including C3 Presents, Record Store Day and Spin magazine. Last year, Sarullo moved into her role as Red marketing director, where she oversees festival marketing and all retail marketing initiatives, including promotions with Walmart, Best Buy and Hot Topic. "These promotions have given us an advantage over the competition and are key to why labels come to-or stay-at RED," senior marketing VP Tony Bruno says. "Our labels constantly come to Billie Jean as an authority on many aspects of marketing, both on and offline." Sarullo also launched the company's lifestyle representative program, which consists of 50 college reps who are compensated with college credits.



Seth Seigle Music agent, William Morris Endeavor Entertainment

Shortly after Conan O'Brien announced in January that he'd

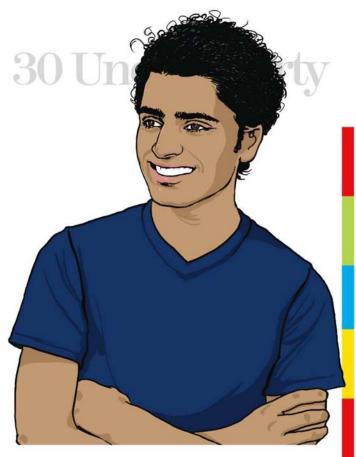
be leaving NBC, New York-based Seth Seigle, 29, was spearheading the comedian's successful 42-date outing, the Legally Prohibited From Being Funny on Television tour. Within days, Seigle was in contact with O'Brien's TV agent at William Morris Endeavor Entertainment, explaining how the talk show host is "basically a rock star and should really be out there to embrace the fans," Seigle recalls. "Lo and behold, it resonated with Conan and his team." A graduate of George Washington University, Seigle began his career at Evolution Talent in 2002. Two years later he joined William Morris as the assistant to agent Sam Kirby and was promoted to agent in 2005. Seigle now books tours for such acts as Rufus Wainwright, Melody Gardot, Ben Lee and Alberta Cross.

Alexander Ljung Founder/CEO, SoundCloud

SoundCloud founder/CEO Alexander Ljung, 28, says he wants his company, which launched in 2007, to do for music files and musicians what Flickr did for photos and photographers. Given the service's rising popularity, that's an apt comparison. "The growth has been phenomenal," he says. "We've gone from unknown to one of the world's largest and fastest-growing audio platforms in 18 months." The Berlin-based service, which

provides tools for musicians to share and collaborate on the Web, now has more than 1.3 million registered users. In addition, 80-plus apps have been built on top of the platform, which allows SoundCloud users to connect their accounts to creations across several applications and websites. SoundCloud received the 2010 digital artist tool of the year award from MusicWeek and was the new business winner

at MIDEM 2009.



Naveen Selvadurai

Co-founder, Foursquare

With software engineering stints at Nokia, Sun Microsystems and even four years at Sony Music Entertainment, Naveen Selvadurai, 28, found his true calling as co-founder of one of the hottest Internet startups in the market today—Foursquare. While not specifically designed as a music app, Foursquare's unique mix of social networking and mobile-based geo-location capabilities holds great potential for artists, concert promoters and venue owners. It can help drive traffic to their stages and encourage fan interaction by motivating users to seek new experiences. "The live experience of music is becoming more important as physical sales decline," says Noah Vadnai, VP of mobile at VH1, which recently struck a partnership with Foursquare. "This is a great way for us to create that inspiration to go see your favorite bands live. Connecting people to the venues in their city or when they're traveling, that's something we want to enforce." Reporting 1 million users and fresh off a new funding round that garnered \$20 million, Selvadurai is now leading Foursquare's redesign, expected this month. He's been named to Fast Company's "100 Most Creative People" list, Bloomberg BusinessWeek's "Best Young Technology Entrepreneurs" and "America's Coolest Young Entrepreneurs" by Inc.com.



Dave Shapiro Booking agent, the Agency Group

Dave Shapiro, 26, booked Rob Halford of Judas Priest on Ozz-

fest this summer but also nurtures his younger acts. Chiodos sold out 2,000-capacity rooms, then supported Linkin Park, while its album, "Bone Palace Ballet," debuted at No. 5 on the Billboard 200. Shapiro also reps A Day to Remember, the Devil Wears Prada and Attack Attack! He booked 10 clients on the Vans Warped tours this year and last, and also launched, with Outer Loop Management, Scream It Like You Mean It, a festival tour in 1,000- to 2,000-capacity rooms. "Working creatively with other agents and managers allows me to always be thinking about the next step for each artist," he says. "The Agency Group is a place that really embraces this mind-set."



Matthew Siegel Co-CEO/co-founder, Indaba Music

Matthew Siegel, 27, and partner Dan Zaccagnino have built

Indaba Music as an online music collaboration site that has drawn the likes of Mariah Carey, the Crystal Method, John Legend, Alkaline Trio and Har Mar Superstar. More than 500,000 artists belong to the Indaba community and, at any one time, there are 400,000 active projects taking place. In April, the company unveiled an application that made it easier for users to record, edit and mix audio for free. Siegel and his team want to add more tools to make Indaba a one-stop-shop for creating, promoting and distributing music. "Our focus is really singular on building the most valuable, usable collection of tools and services for musicians," he says.



Kelly Strickland Marketing manager, Live Nation

Kelly Strickland, 28, develops and carries out North Amer-

ican tour marketing campaigns at Live Nation for global touring artists. She's worked with such acts as Fleetwood Mac, Mötley Crüe, the Fray, New Kids on the Block, Jay-Z, Maxwell, Rihanna and Jack Johnson, as well as such festivals as Lilith Fair and Crüe Fest 2. She oversees multimillion-dollar ad campaigns across media channels, executes promotions across multiple formats and markets tours with ticket sales and grosses that exceed 1.8 million and \$132 million, respectively. "Every artist and tour is different," Strickland says. "I work closely with management and key stakeholders to [convey] the appropriate message for that artist. I focus on the fan and how I can make them aware their favorite band is touring."



Seb Webber VP of A&R, XL Recordings

Seb Webber, 25, moved from London last year to head the

West Coast office of XL Recordings, whose roster includes Vampire Weekend, Thom Yorke, M.I.A. and the White Stripes. "I help oversee everything that we do in New York and London and try to connect it on a West Coast level," he says, noting his work with artists in the studio. In recent years, Webber has helped A&R albums by M.I.A., Adele and the Cool Kids, among others. But his accomplishments haven't been limited to the recorded-music space. He also co-founded direct-to-consumer presale ticketing company CrowdSurge in 2007 and manages the careers of such DJ/producers as Rusko, N.A.S.A. and Sam Spiegel (aka Squeak E. Clean).



Daniel Weisman Principal, Elitaste

For Daniel Weisman, 28, his love for music grew from his use of technology. "I went to

a New England prep school with a T1 connection and I was discovering music in AOL chat rooms." Weisman says. "By becoming fans of so many other artists that way, it lead me to realize the single-driven formula has come and gone." By 2009, Weisman was a manager, signing Wale to a deal with Allido Records and Interscope, and licensing his music to TV shows and videogames. He signed Mike Posner to his management and marketing company Elitaste and led the artist to RCA Records and Sony/ATV Music Publishing, and linked him with brands like Oakley, Red Bull and Nokia.



Alex White CEO, Next Big Sound

Boulder, Colo., doesn't exactly top the list of music business hubs. But that's where former Universal

Music Group intern Alex White, 24, is launching Next Big Sound. A product of the city's Techstars incubation program, Next Big Sound provides data and analytics to artists and labels to track the effectiveness of their social media campaigns, "Anyone I've talked to who has seen Next Big Sound's new Premier product has said they're the most exciting new music industry apps of the year," Topspin CEO Ian Rogers says. The idea came from White's experience handling tour management and social media for Epitaph recording act Sing It Loud; he couldn't tell where he was getting the most bang for his buck. "We provide data so decisions are made based on data and what works rather than what's been done before," he says.

Reporting by Antony Bruno, Ed Christman, Ann Donahue, Cortney Harding, Gail Mitchell, Glenn Peoples, Mitchell Peters, Mark Sutherland and Ray Waddell.



Ra Ra Riot grows on 'The Orchard'



BACK IN TIME PART I Interpol returns to its indie roots



Clare Burson channels her family history



RISING STAR
Empire of the Sun sells
out coast to coast



SURF-POP DITTIES

Best Coast creates
waves with lo-fi style

34

34

35

38

39

MUSIC

ROCK BY CORTNEY HARDING

AIR SUPPLY

Dave Sitek's 'Maximum Balloon' Lifts Off

When Dave Sitek is usually described as ambitious, it's in relation to the intricate production and instrumentation he employs with his primary band, indie fave TV on the Radio. But Sitek's true ambition, he reveals, is a little more . . . blonde.

"I was trying to make Madonna's first record," Sitek says, punctuating the statement with a giggle. "I was trying to make something that was clear and bright and fast-paced."

Widely considered a hipster king and a Brooklyn mover and shaker, despite the fact that he currently lives in Los Angeles, Sitek says he brought his '80s influences to bear on his forthcoming solo project, "Maximum Balloon," out Sept. 21 on Interscope.

"Nile Rodgers is one of my favorite producers," Sitek says of the man behind such albums as Madonna's "Like a Virgin" and Duran Duran's "Notorious." "I feel like people have a hard time taking the '80s stuff seriously because not enough time has passed, but one day we'll look back and realize how important it was."

Sitek decided to do the album as a solo project as opposed to working on the music with his TV on the Radio bandmates because he "didn't want to have to convince people or apologize for wanting to make clever use of synthesizers." But he does bring some of his friends along on the album, including Theophilus London, Yukimi Nagano from Little Dragon, Karen O of the Yeah Yeah Yeahs and TVOTR compatriots Tunde Adebimpe and Kyp Malone. While the album is definitely rooted in the decade of decadence, it manages to avoid sounding like a retro covers project.

Given Sitek's reputation and the high-profile names on the album, Luke Wood, president of DGC Records and chief strategy officer at Interscope Geffen A&M, says the label isn't approaching the project like it would a developing artist.

"We know who the audience is for this record," Wood says. "And it's not just TV on the Radio fans. It's anyone who likes Arcade Fire or Spoon or Hot Chip or any of the other bands in that orbit."

To reach that crowd, Wood says the label will

mount an extensive SEO and SEM campaign. "We're using keywords for the artists on the album and other like-minded artists," he says. "We're rolling out banner ads and being aggressive with Facebook promotion."

Wood says that, to him, the album sounds like a mix of Brian Eno's "Another Green World" and Prince's "Purple Rain," and he thinks that style will help the album reach an audience beyond the indie rock crowd. But he adds that reaching those people will come second.

"Ideally, we're hoping to reach the lifestyle crowd early and make them evangelists for this record," Wood says. "This record has an effortless quality and feels very familiar, so we think it can make its way to a wider audience."

Unlike some of his TVOTR bandmates, Sitek is much more open to commercial licensing opportunities, according to Wood. "None of the other artists on the album are being harsh about the notion," he says, adding that the label and Sitek's publisher, Chrysalis, are in talks to license the music.

Video content is also being rolled out—a clip for the song "Tiger" is already online, and one for the track "Groove Me" will follow shortly. Wood says the videos are being posted to the usual online outlets and will also be sent to mtvU.

A 7-inch for "Tiger" is currently at indie retail, and Wood says the label has launched a preorder campaign and will release a deluxe edition digitally.

Sitek won't be participating in one of the most conventional marketing strategies for a new album, though—his recording schedule for the new TVOTR record prevents him from mounting a tour anytime soon. "We are looking for events for him to play and opportunities on TV," Wood says. "Touring eventually is not out of the question, either."

For his part, Sitek just wants to keep the promo efforts low-key. "I'm not going to go to Dallas and strip off and run around naked," he says, referencing the now-infamous Erykah Badu clip. "I'd rather have ZZ Top do that and create some awesome old-man porn."



LATEST BUZZ

>>>RONSON READIES RECORD

Mark Ronson steps into the spotlight as a singer, and brings along a talented group of friends. on third album "Record Collection," due Sept. 28 on RCA Records. Working under the alias Mark Ronson & the Business Intl., the British producer will make his debut as a vocalist on the Ghostface Killah collaboration "Lose It (In the End)" and the title track, which also features **Duran Duran singer** Simon Le Bon and keyboardist Nick Rhodes. Recorded in Brooklyn with vintage keyboards, "Record Collection" finds Ronson polishing his pop aesthetic with more than 30 collaborators.

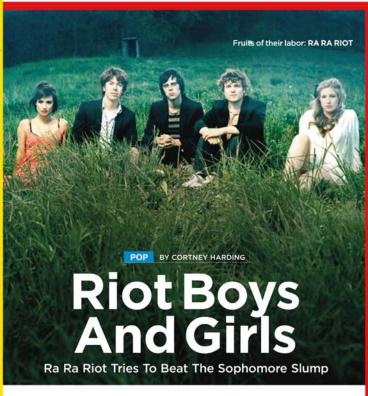
>>>DAVID GRAY RELEASES 'FOUNDLING'

The "quieter moments" of the sessions for David Gray's 2009 album "Draw the Line" are yielding "Foundling," the British singer/songwriter's ninth studio album, just 11 months later "It was recorded during the same session . . . when we weren't tracking as a band," Gray says about the 11-song set, which arrives Aug. 17 and is also packaged with a bonus disc featuring eight more songs. "I would do stuff on my own, and it was at times like that when some of these songs came together, so ["Foundling"] is almost like the solo record I made in between making the band record.

>>>WITHERSPOON PLANS PEGGY LEE

Actress Reese Witherspoon, who won an Academy Award in 2005 for portraying June Carter Cash in "Walk the Line," is pulling together an untitled biopic about Peggy Lee with writer/ director Nora Ephron, Variety reports. Though Witherspoon is still negotiating to star, she is producing the Fox 2000 project with Marc Platt. Witherspoon secured rights to the vocalist's life story from the Lee estate and brought the project to the studio.

Reporting by Jay A. Fernandez, Gary Graff and Jason Lipshutz.



'I have a

recurring

nightmare

that one day

I'll wake up

and never be

able to write

another

song.

-WES MILES.

RA RA RIOT

Just as the members of indie-pop band Ra Ra Riot were getting ready to hit the big time in 2007, tragedy struck when original drummer John Pike drowned. But the band rebounded, releasing "The Rhumb Line" on Barsuk in 2008, selling 66,000 copies, according to Nielsen SoundScan, touring extensively and building a nice buzz. Now the members face another challenge—releasing a follow-up and sustaining their career.

The list of indie bands felled by the fabled sophomore slump is long and grows every Tuesday. But Ra Ra Riot, whose album "The Orchard" is out Aug. 24, again on Barsuk, seem well-positioned to

beat the odds.

"Instead of being just super hyped and buzzed about, the band has developed a dedicated fan base," manager Josh Roth says. "They love touring and they love playing live, and I think they are in a great position to just keep growing."

Which isn't to say the band isn't concerned about its future. "I have a recurring nightmare that one day I'll wake up and never be able to write another song," frontman Wes Miles says. "But I try to steer clear of having

too many quantifiable expectations, because spending all your time being worried about others' expectations just makes things worse."

To roll out the new album, the band will release a 40-minute film made during the writing and recording sessions. "It's half art piece and half documentary with interviews with the band," Barsuk co-founder Josh Rosenfeld says. The film will be included with the deluxe version of the album.

Clips from the film and snippets from the album were posted as trailers on the band's recently revamped website. The first single, "Boy," was released in July, and Rosenfeld says there has been "a good cross section of radio interest," including college stations, noncommercial outlets and some specialty shows.

Ra Ra Riot has done "a fair amount of licensing," according to Rosenfeld, and the band is represented by Bank Robber Music. "It's a big part of the business for them," he says. "They are also willing to do some key endorsements—if they like a brand and use it, they are comfortable with loaning out a band member for a photo shoot or spread."

The band will play a handful of dates in August before heading off on a full tour in the fall. Miles says that these tour stops allow him to build a rapport with fans, although he admits it isn't always easy.

"There are nights when I'm tired and just want to leave," he says. "But it is fun to talk to people who are excited about the music, and we try to stay for signings as much as possible. When I was studying in Japan I saw Numbers, who were my favorite band at the time, and talked to them after the

show, and it's something I'll never forget."

With a dedicated base and support from Barsuk, Ra Ra Riot appears set to follow in the footsteps of label alums Death Cab for Cutie. Rosenfeld says he doesn't want to make any grand predictions, noting that "the environment then versus now is like apples and oranges."

Miles says he's happy to take a wait-and-see approach. "I'm OK with things growing incrementally," he says. "I feel like every hour of work we put in is an hour well spent."

ROCK BY JILL MENZE

HOME AGAIN

Interpol Returns To Matador After A Brief Fling With Capitol

Once a decade, it seems, a respected act from Matador signs a deal with Capitol and promptly falls flat. But unlike Liz Phair, Interpol isn't coping by releasing bizarre Bollywood tracks online—instead, the band is quickly boomeranging back to its original home.

The group's new, self-titled album will arrive Sept. 7 on Matador, which released the act's first two albums, 2002's "Turn On the Bright Lights" and 2004's "Antics," which have sold 522,000 and 501,000 copies, respectively, according to Nielsen SoundScan.

"We had an amazing working relationship with the band on their first two albums, and we continued to be friends and fans of theirs," Matador co-founder/ president Chris Lombardi says of re-entering the relationship.

One major difference this time around is that the group is one core member down: Bassist

Carlos Dengler—better-known by fans as the mustached, stylish Carlos D—amicably parted ways with the band following the recording of "Interpol."

"It wasn't a surprise or sudden decision," guitarist Daniel Kessler says of Dengler's departure. "Carlos had other ambitions he wanted to pursue outside of Interpol, or being in a rock band in general. But at the same time he really loved the music we were making. He's very much all over this record."

Dengler and Kessler began developing the new songs in the fall of 2008, with recording taking place in August 2009 at Electric Lady Studios in New York. Though in keeping with Interpol's angular, moody post-punk style, drummer Sam Fogarino describes the new effort as "far more realized and relaxed."

"The peaks and valleys are more apparent," he says.

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>SPEAK UP

Europe's hottest summer hit, "We No Speak Americano," comes all the way from Sydney.

An Australian top five hit in June, the club anthem has been climbing charts across Europe in recent weeks. Its creators are Aussie dance duo Yolanda Be Cool (Sylvester Martinez and Johnson Peterson) and producer DCUP (Duncan MacLennan), who based the track on a sampled vocal from Italian artist Renato Carosone's 1956 recording "Tu Vuo Fa L'Americano."

The act nearly missed out when Canadian DJ Marco Calliari's sound-alike version on his Tycoon Records label hit the U.K. market just before the Australian original. That was down to a delay in negotiations with EMI, which owns the Carosone recording, says Jamie Raeburn, joint owner of Yolanda Be Cool & DCUP's Australian label Sweat It Out. The original was rush-released internationally July 5, which Raeburn suggests "probably helped us, because it didn't have a chance to get downloaded illegally."

Sweat It Out licensed the Universal-published track to various international partners. In Britain, it topped the Official Charts Co.'s July 31 singles listing on All Around the World/University of t



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"Everything was more deliberate this time . . . there were no happy accidents."

The decision to return to Matador seemed like a natural fit for the band, as Fogarino says, "It felt like we never left... We left for one record. It's not like we saw our career take a right turn."

Beggars/Matador VP of marketing Adam Farrell says the campaign for "Interpol" is returning the focus to the group's roots and music, with a spotlight on indie retail. Mom-andpop stores will receive exclusive CD and LP versions, and the band will also be doing its first in-store performances.

"Interpol was born out of indie retail," Lombardi adds. "We are going back to where they originally cut their teeth."

In addition to retail, the campaign is extending to higherconcept art projects similar to what the band did surrounding the "Antics" release, when it opened a gallery space. The group is working with ad agency Wieden + Kennedy to create something Farrell describes as a "visual accompaniment to the album [that will] be all outdoorsy, artsy and technologistic."

To whet fans' appetites, Interpol released the song "Lights" April 28 as a free download on its website, the video for which debuted July 22. First single "Barricade" went to radio Aug. 3 following a July 29 performance on "Late Show With David Letterman."

Extensive touring is also in the works, including a few smaller stops in the summer leading to bigger venues throughout the fall. For the live shows, the band is bringing on-board David Pajo (Slint, Tortoise) on bass and the Secret Machines' Brandon Curtis on keyboard.

While there aren't any solid plans to keep Pajo and Curtis on as permanent members, the band is excited about the revised lineup.

"It's almost like being a new band without really changing," Fogarino says. "It's a rare opportunity—to lose a key member and have a minor emotional setback and to continue on without scarring the integrity of the band. It's a rare thing, and I feel really lucky."



versal; Calliari's version hit No. 26 on the July 10 chart.

Yolanda Be Cool & DCUP's version is already available through New York-based indie label Ultra in the United States, where Raeburn says it will receive a promotional push during September.

Yolanda Be Cool plays European shows through Sept. 18, booked by Xon Service Productions. —Lars Brandle

>>>TROLLING AROUND

North American audiences are currently being exposed to the eclectic delights of leading Russian rock act Mumiy Troll on its lengthiest transatlantic jaunt to date. The band's 24-date tour, booked through the Agency Group, runs through Sept. 9.

The tour features material from the band's English-language EP, "Polar Bear," released March 16 on the Village/Dash Go.

The EP was co-produced by Mumiy Troll frontman Ilya Lagutenko and U.S. industry veteran Jeff Greenberg, CEO of Los Angeles-based Village Recording Studios and the band's manager. The EP's arrival followed the digital-only release of the band's "Paradise Ahead" EP in October 2009 and the U.S. release of album "Comrade Ambassador" in April 2009 through Ryko Distribution Partners.

Formed in 1983 in the city of Vladivostok, Mumiy Troll has been one of Russia's top rock acts since releasing debut album "Morskaya" (1997). The act is self-published.

The current tour is the band's second North American expedition this year. "We know the audience loves us," Lagutenko says. "However, it's slightly more difficult to baptize U.S. promoters so they fall in love with an unknown act. [But] we have enough patience—so farto try and convince them."

-Vladimir Kozlov

>>>INSTANT SUCCESS

Sales of a recording of veteran Italian rocker Vasco Rossi's first U.K. show are exceeding EMI Italy's expectations.

The album, "Vasco London Instant Live," entered the Nielsen/FIMI chart at No. 1 one week after its June 22 debut and remains in the top five. Yet EMI Italy CEO Marco Alboni says, "It was primarily intended as a collector's item for hardcore Vasco fans. We decided to produce it in a limited edition of 150,000 and sales will be digital-only once we reach that figure."

Vasco has released a string of multiplatinum albums during his 30-year career. The latest set is a live recording of his London debut at the HMV Apollo Hammersmith in May.

While EMI wants to expand Rossi's appeal internationally, Alboni notes that the Hammersmith show "was attended by a mixed audience of Italians based in London, English friends they took along with them and some Vasco fans who traveled from Italy for the occasion." He adds that about 15,000 additional physical copies of the album are available as imports throughout Europe," but notes that "we don't have [further] plans for the U.K. at the moment—that's a difficult market to crack."

Vasco is booked through Live Nation in Milan, and his publishing is with Giamaica/EMI Music Publishing. —Mark Worden



Brooklyn-based, Memphis-born singer/songwriter Clare Burson mined generations of history for her new album, "Silver and Ash." The moving, diverse set, due Sept. 14 on Rounder Records, was inspired by the story of her grandmother's exodus from Germany in the '3Os and funded by a Six Points Fellowship for Jewish-themed projects. Billboard talked to Burson about her family's stories, translating them to music and a very special wedge of cheese.

1 How did you get the idea to base an album on your grandmother's life?

You can start with me being 8 years old and learning about the Holocaust at Sunday school, then coming home to my mom and saying, "Hey, my grandparents are from Germany. Were they caught up in this?" And her telling me, "Yes, but don't ask them about it. We don't talk to your grandmother about this." So that set me off on a lifelong journey of trying to understand the context in which my grandmother had grown up, and then once I got a little bit older, deciding to defy my mother's orders.

2 What is the story, roughly?

She was born in 1919. Her parents came from Eastern Europe and ended up in Leipzig, and they lived what seems to be a pretty wonderful life there. Then when Hitler took over, my greatgrandmother started making arrangements for my grandmother and great-uncle to come to the United States; they had relatives here. They actually left the morning of Kristallnacht in 1938 and came to Memphis, of all places. My great-grandparents went to Riga, Latvia, and wrote letters for two years, and then the letters stopped right when the Wehrmacht [German forces] came in to Latvia. Through my own research and documents we've found over the years we know what happened to them, but my grandmother still doesn't know. She's conflicted about wanting to.

3 Even with this specific story, the songs on the album are open to broad interpretation—it's not literal storytelling. Why did you take an impressionistic approach?

That idea came from a 117-year-old wedge of cheese that was given to my great-grandfather—on my dad's side, this time—by his mother when he left Lithuania in 1893. He took the cheese with him from Lithuania to South Africa and then to Memphis, where he got married and had four daughters—one of whom was my paternal grandmother. He never ate the cheese; it made the whole journey with him. I inherited the cheese, so I have this wedge of cheese in my bedroom. When I found out about the fellowship, I thought, "I can make an album like the cheese! A totally fascinating artifact that can also stand on its own as a piece of art."

4 When you were writing, did you start with the stories or the music?

It was all mixed up. When I write, I tend to be motivated by acute emotional reactions to things. So the songs are all inspired by this, whether it was something my grandmother told me or a photograph. Actually, one of the



first songs I wrote, "Look Close," was inspired by looking at these old photographs and thinking about how my grandmother keeps telling us that my sister looks just like her mother. And I was thinking about what that means, to be able to see your own features in someone else's face, and time travel.

5 What did the Six Points Fellowship provide for making the album, and how did Rounder get involved?

It was a very generous fellowship—I had a living stipend and I also had project-specific grant money that I had to apply for every six months. I used the grant money to go to Eastern Europe for a few weeks, then used the rest to record the album. I'd been in touch with Jim Horan at Rounder for years, so when I was done, I sent it to them and they liked it.

6 Have you thought about publishing these stories and photos in any other form?

When I debuted the songs a year-and-a-half ago at Joe's Pub [in New York]. I put together a narrative that weaves the songs together in a live setting. It was purposefully vague, because I didn't want it to just be "Story Hour With Clare Burson." So I printed up a little book that has the stories behind the songs, with some artwork that friends created.

ALBUMS

ASLEEP AT THE WHEEL & LEON RAUSCH

It's a Good Day

Producer: Ray Renson Bismeaux Records Release Date: July 20

Whether you're a die-hard or casual fan of Asleep at the Wheel, one thing is certain: Everything this act has ever released is simply spectacular. And the veteran western swing band's latest album, "It's a Good Day," is no different. The set casts its spotlight on longtime Bob Wills & His Texas Playboys lead singer Leon Rausch, an icon of the genre in his own right. At 82, Rausch's voice remains supple and remarkably sure-footed as he works out with Benson's troupe on such jazz and swing standards as "Cotton Patch Blues," "Osage Stomp" and "Basin Street Blues." The diamond here is Willie Nelson's collaboration on "Truck Driver's Blues." considered to be country music's first anthem for truckers (written by Ted Daffan and recorded by Cliff Bruner in 1939). The band's familiar swing/boogie "Get Your Kicks (On Route 66)" also takes on new life with Rausch and Asleep at the Wheel vocalist Elizabeth McQueen. As they say on the rural route, there ain't a dud in the bunch.-W/

SKY SAILING An Airplane Carried Me to

Bed Producer: Adam Young

Universal Republic Release Date: July 27

Adam Young, the mastermind behind synth-pop act Owl City's 2009 breakthrough, "Ocean Eyes," returns in stripped-down acoustic form on new musical project Sky Sailing. Instead of the lighthearted references to fireflies and manta rays heard on "Ocean Eyes," Sky Sailing's debut, "An Airplane Carried Me to Bed," reveals Young's more vulnerable side-the song "Brielle" touches on lost love and the appropriately titled "I Live Alone" deals with loneliness. Many of these melancholy tunes are dominated by slow-strumming acoustic guitar, but the pace picks up on the catchy standout track "Tennis Elbow." And on the folk-flavored cut "Steady As She Goes," Young lyrically tackles the exhilaration of chasing a dream. Straying from the electronic-laced whimsical themes of Owl City, Young takes a more simple, honest approach to songwriting with Sky Sailing, resulting in a more lyrically grounded effort.-MV



FANTASIA

Back to Me

Producers: various

J Records

Release Date: Aug. 24

Fantasia has had her share of public

ups and downs in the past few years. The season-three "American Idol" winner has at times been forced to support her family (as depicted on VH1's "Fantasia for Real"), admitted to going broke on "The Oprah Winfrey Show" and was hospitalized this past week for a "medical overdose," following reports of the surfacing of a possible sex tape made with a married man. But she hasn't let these situations slow her down on new album "Back to Me." Over a midtempo production on the song "I'm Doin' Me." Fantasia reclaims her independence after walking away from an unstable relationship, while in "Who's Been Lovin' You" the singer boasts atop a piano-based beat about her ability to love a former boyfriend better than his new girl. With the accompaniment of synths on the track "Falling in Love Tonight," she touches on love at first sight and loses desire for a man on "The Thrill Is Gone" (featuring Cee-Lo). But while Fantasia delivers a soulful, laid-back album with tinges of gospel, her distinct voice is most enjoyable when singing heartfelt ballads. This arrives during first single "Bittersweet," in which the singer remembers a past love, and motivational track

"I'm Here (from musical "The Color Purple").-MC

HELLYEAH

Stampede Producers: Sterling

Winfield, Vinnie Paul Epic Records

Release Date: July 13

If you've ever wondered what sort of code of conduct the cowboy community lives by, the first track on this heavy-metal supergroup's sophomore disc lays it out quite clearly: "What's mine is mine/What's yours is mine," Hellyeah frontman Chad Gray growls. "It's just a cowboy's way." Featuring members of Mudvayne, Pantera, Nothingface and Damageplan, Dallas-based Hellyeah doesn't pussyfoot around on the hard-charging "Stampede." which also informs the cowboy-curious that a love-'em-and-leave-'em approach is one that potential lovers should expect. (You have to appreciate the warning.) Even the album's ballad, "Better Man," offers strong medicine, with Gray detailing the various departments in which his father disappointed him and his family. By the end of "Stampede," all that alphamale attitude can begin to tire out a listener with less fortitude than anyone in Hellyeah, But there's no doubting these guys'

burly bona fides.-MW

THE BOOKS The Way Out

Producers: The Books Temporary Residence Limited

Release Date: July 20

New York duo the Books continue their tradition of using intriguing vocal samples behind folk- and electronic-based compositions on fourth album "The Way Out." This time around, the group also mixes jazz-fusion with quirky dialogue that ranges from meditation speeches to intimate voice mails. Over spastic basslines and drum rolls on the song "A Cold Freezin' Night," there's a strange conversation between two kids discussing different ways to kill each other, and a meditative voice on the hiphop-sounding "Chain of Missing Links" instructs the listener to "Give yourself a rest/Allow yourself to release." A rare moment of actual singing arrives during "All You Need Is a Wall," where guitarist Nick Zammuto channels the somberness of Radiohead, while "The Story of Hip Hop" is an ode to the musical genre reminiscent of Grand Master Flash but stays true to the Books' cut-and-paste rhyth-

NEW POLITICS

New Politics

Producers: various RCA Records

Release Date: July 13

Danish rock act New Politics aims to revive the youth with a fusion of fran-

tic rapping and danceable melodies on its self-titled debut. Wailing guitars and a "We Will Rock You"-like drumbeat awaken a sense of self-efficacy on the song "Dignity," while the upbeat standout "Give Me Hope" examines the idea of gaining inspiration through love. But doubt surfaces about whether love can



RICK ROSS

Teflon Don

Producers: various Maybach Music/Slip-N-Slide/Def

Release Date: July 20

Despite living in a gangster's paradise-"I think I'm Big Meech/Larry Hoover," he raps on the track "B.M.F. (Blowin' Money Fast)," referencing incarcerated gang leaders-Rick Ross has always been a respected lyricist. Now, his fourth studio album. "Teflon Don," further establishes the Miami rapper as one of the genre's most creative forces. Over a Lex Luger-produced beat on the cut "MC Hammer." Ross reawakens the memory of the once-successful artist while also boasting about the good life. And "Aston Martin Music" (featuring Drake, one of the many well-chosen guests on the set) is a sensuous number reminiscent of the R&B flavor of his 2009 set, "Deeper Than Rap." Then there's the striking "Tears of Joy"—"Looking in the mirror but I don't see much/Still running the streets so I don't sleep much," Ross raps unhurriedly, encouraging listeners to mull over his every word. "Teflon Don" is one of this summer's blockbusters.-MC



BEST COAST

Crazy for You Producer: Lewis Pesacov Mexican Summer

Release Date: July 27

"I want you." "I miss you." "I wanna be with you all the time." "Wish he was my boyfriend." The ideas on Best Coast's debut album, "Crazy for You," don't get much more complicated than these. Led by Bethany Cosentino and Bobb Bruno, Best Coast's unpoetic simplicity, carried on salty sea air, is what holds much of the band's immediate appeal. The set sounds like it was recorded by an early-'60s girl-group in a riot grrrl's bedroom-songs of summer crushes and gloomy breakups, and harmonized "ooh's" and "ah's" over the Ronettes' rhythm and grungy minor chords. Cosentino's weed-soaked croon aches with teen preoccupation and short attention span, repeating lines like "When I'm with you, I have fun" and "I hate sleeping alone" until another tanned boy catches her eye. There's a musical and rhythmic uniformity among these 13 tracks that might lose ears beyond the album's brisk 29 minutes, but it reflects a consistent summer ambivalence to which most anyone can relate.-EN

mic style.-WF

SINGLES

truly prevail on "Love Is a Drug," where over tribal drums frontman David Boyd's robotic singing transitions to an angsty rap. A funky quitar riff launches heartbreaking descriptions of society on album closer "New Generation." But on that cut the trio urges the vouth to "Raise your voice/Don't let them break you down," backed by menacing guitars and determined rapping. Balancing contagious, upbeat choruses with unconventional instrumental and vocal shifts. New Politics has crafted an unpredictable set with a message that's sure to resonate with disillusioned youth.-MF

THE MAINE Black & White

Producer: Howard Benson Warner Bros. Records Release Date: July 13

Arizona rock act the Maine's second album. "Black & White," finds the five-piece indulging in guitar pop-driven love anthems, mixed with a splash of '80s hair band flare. Teenage girls will likely swoon during the track "Listen to Your Heart." where lead singer John O'-Callaghan croons, "This promise doesn't have to be loud/Just whisper, I could find you in a crowd/I think it's time we run away." Elsewhere, finger-splitting guitar solos ("Fuel to the Fire") and group vocals ("Give It to Me." "Right Girl") could indicate that the Maine's members grew up listening to quite a bit of Def Leppard and Poison. The band's knack for melodic pop-rock especially shines on the downtempo closing track "Color," where O'Callaghan

softens his voice and delivers a relatable message during the catchy hook: "We're just trying to find some color/In this black and white world/If you can let it slide/Baby just for the night/Just know that everyone feels broken sometimes."-MV

BRANDON BOYD

The Wild Trapeze

Producers: Dave Fridmann. Brandon Boyd Epic Records

Release Date: July 6

Incubus frontman Brandon Boyd is known for his alluring vocal additions that shepherd the rock bandand on his debut solo set, "The Wild Trapeze," the artist's voice continues to lead the way of the music. Most of these 10 tracks could easily fit into Incubus' existing catalog, but Boyd demonstrates his musical mastery beyond singing by also performing some of the acoustic instruments on the set. The scratchy, distorted guitar on "Here Comes Evervone" is a nice contrast to Boyd's smooth vocal delivery, and the single "Runaway Train" employs intricate harmonies. On every track, Boyd's poetic lyrics are woven through the instrumental distortion by his confident, wide-ranging vocals. The slimmed-down acoustic number "Courage and Control" showcases the singer's ability to deliver a graceful ballad, while closer "All Ears Avow!" turns the tables with a beat-heavy clapping style that presents Boyd's voice in full wail. "The Wild Trapeze" expresses Boyd's ingenuity outside of Incubus, but is sure to keep fans buzzing

LEGEND & CREDITS

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for the band's in-the-works

studio album.-CB

SUGARLAND

Stuck Like Glue (4:07)

Producers: Byron Gallimore.

Kristian Bush, Jennifer Nettles

Writers: various

Publishers: various

Mercury Nashville

Jennifer Nettles and Kristian Bush of Sugarland are poised for a whopping pop crossover with "Stuck Like Glue," which has already achieved the chart milestone of highest Billboard Hot 100 debut (No. 20) for a country duo or group. Cowritten with Better Than Ezra's Kevin Griffin and songwriter Shy Carter (Rob Thomas' "Someday"), the song features Bush's brother, Brandon, on accordion and creates a Southern comfort vibe with mass appeal. It also taps into the rising trend of reggaepop-from Jason Mraz's "I'm Yours" to Train's "Hey, Soul Sister" and Travie McCoy's "Billionaire"-that offers a refreshing alternative to the dance-pop hits dominating the airwaves. The song's catchy lyrics should keep "pulling you right back in," and you'll probably tap along to its

USHER FEATURING **PITBULL**

DJ Got Us Fallin' in Love

Producers: Max Martin

Shellback

Writers: various Publishers: various

LaFace/JLG

After just three weeks. Usher has landed another top 10 and potential No. 1 hit with "DJ Got Us Fallin' in Love." The R&B star's chart-topper. recent "OMG," reminded everyone that he's no stranger to tempo, and here he looks to Max Martin and his frequent collaborator Shellback for some extra heat on the dancefloor. Pitbull drops his usual party antics, lending an energizing verse and "Dale!" ad-libs. Though the lyrics are repetitive. they're an accurate reflection of the song's effect on the listener: "Hands up. and suddenly we all got our hands up/No control of my body." Usher's high register fits seamlessly with dance beats, and "DJ Got Us Fallin' in Love" should keep clubgoers moving for months to

TAYLOR SWIFT

Mine (3:51)

Producers: Nathan Chapman.

Taylor Swift Writer: T. Swift

Publishers: Sony/ATV Tree

Publishing, Taylor Swift Music (BMI)

If the rest of Taylor Swift's highly anticipated new album is as strong as its finely crafted lead single, then it's a sure bet that her career juggernaut will continue. Produced by Swift and Nathan Chapman, "Mine" possesses a vibrant energy that perfectly complements her impassioned vocals. As the artist matures personally and professionally, the song demonstrates that she's successfully making the transition from a teen ingénue writing about high school crushes to a young woman exploring the complexities of adult relationships. Swift is a master at creating memorable lines, and one of the standouts here is, "You made a rebel of a careless man's careful daughter." By no means is "Mine" so heavy that she'll lose any of her legion of young fans, yet there's lyrical substance wrapped in the buoyant melody that shows Swift has the goods to go the distance and continue to broaden her audience.-DEP

CHRISTIAN

MATTHEW WEST

My Own Little World (3:57)

Producers: Brown Bannister,

Pete Kipley Writer M West

Publishers: various

Sparrow Records

Matthew West is a gifted songwriter whose work has been recorded by a who's who of country and Christian music acts-Rascal Flatts, Jo Dee Messina, Mark Schultz and Point of Grace-in addition to penning his own hits. "My Own Little World" is the first offering from "The Story of Your Life," a powerful new album of songs written from letters his audience submitted to his website. The song speaks of moving outside of one's comfort zone and encourages sensitivity to the needs of others—a potent message, wrapped in a vibrant musical package that's pure sonic delight. While most message-oriented songs often sound preachy and condescending, that's not the case here. Instead, West shines a light on his own soul in a musical wake-up call that's both poignant and entertaining.-DEP



beat, too.-MM

LINKIN PARK The Catalyst (5:43)

come.-MM

Producers: Rick Rubin. Mike Shinoda

Writer: Linkin Park Publishers: various

Machine Shop Recordings/Warner Bros.

For the lead single to upcoming fourth album "A Thousand Suns," Linkin Park offers a nearly six-minute anthem of aggression with two distinct parts. "The Catalyst" lets the band dip its toe into electronica in its first half, with raveready blips surrounding Chester Bennington's dystopian cries. At the three-minute mark, however, the track morphs into a slow, emotional dirge, with Bennington singing, "Lift me up, let me go." over a beat tailor-made for a stadium's worth of slow claps, "The Catalyst" recalls Muse's epic vocal chants as well as Green Day's political commentary, but Linkin Park creates an original, if a bit awkward, transition from twisty techno to fist-pumping rock. The band's interesting fusion of ideas-and the fact that "Catalyst" is its first No. 1 debut on Billboard's Rock Songs chart-proves that Linkin Park still has a few tricks up its sleeve.-JL



ELECTRONICA BY CORTNEY HARDING

Mystery Men

Empire Of The Sun Comes Out Of Left Field

In the parlance of blog Hipster Runoff, Empire of the Sun is a "highly bloggable" band.

Its debut album, "Walking on a Dream," was released in March 2009 and has sold less than 30,000 copies. according to Nielsen SoundScan. None of the tracks has gained significant radio play. And digital sales are solid but not spectacular, with the album's title track selling 80,000 and a second track, "We Are the People," moving 47,000. Yet the band managed to pack the headlining dance-stage slot at Lollapalooza and sell out two nights at New York's 3,000-capacity Terminal 5, as well as book four nights at Los Angeles' 1,300-seater the Music Box at Henry Fonda Theater.

The buzz started even before the Australian altronica duo released a record in the United States, according to Astralwerks/EMI senior director of marketing Risa Morley. "They already had huge YouTube views," she says. (More than 5 million and 6 million. respectively, for "Walking" and "People.") "There was a groundswell of online buzz from Australia and the U.K.: they were getting covered in NME. That gave them a bounce in the U.S."

As word of the band crossed the ocean, domestic blogs began picking up tracks. That led to Empire of the Sun landing at No. 21 on Hype Machine's list of the top 50 artists of 2009. The band also scored synchs in "Entourage," including a mention when a character was asked what he was listening to, and a Ralph Lauren Rugby commercial. But plenty of bands score blog buzz and synch deals, while few can sell out two nights at Terminal 5 the first time they play stateside. So what is it about Empire of the Sun?

"It's been a bit of a shock," Luke Steele says in his laid-back Aussie drawl. Steele, who also fronts the band the Sleepy Jackson, first met Empire of the Sun partner Nick Littlemore (who also fronts dance music duo Pnau) at a bar in Sydney. They worked together in their respective spare time for five years to produce their debut. First released by EMI Australia, the album has been certified double-platinum by the Australian Recording Industry Assn. (140,000 copies sold).

Steele's visibility was boosted again when Jay-Z requested his vocals for a track ("What We Talkin' About") on the rapper's "The Blueprint 3"-which Steele says he managed to turn around in less than a day. But Jay-Z's album was released almost a year ago. Given the fast turnover in music, are fans really that loyal with memories lasting

Empire of the Sun manager Pete



Lusty thinks more people in the States actually have that album than its numbers reflect. "A lot of people in the U.S. probably downloaded the album for free," he says. Lusty also thinks a steady stream of unauthorized remixes has kept the band top of mind for many blog readers.

"Every day people are sending us remixes," he says. "We get 20, and one is good and 19 aren't, but there is nothing we can do. It's frustrating for artists because they have to spend so much time listening to these remixes, but we can't change it."

Instead of exercising control over the remixes, Steele prefers to control the band's elaborate live show, which features costumes, dancers and synchronized visuals. (Littlemore doesn't tour with Empire of the Sun.) "We tape all the shows and watch them afterward to try and make things better," Steele says. He notes that the shows have managed to break even thus far, due in part to the fact that home label EMI Australia is funding the tour.

Steele's next task is deciding whether to keep working the States or return home and record another album. After the run of shows in Los Angeles (Aug. 11-14) and an Aug. 15 date at San Francisco's Golden Gate Park, no other dates are planned.

"This thing has taken on a life of its own," Morley says. "They could do a larger tour, they could do another album . . . we'll see."

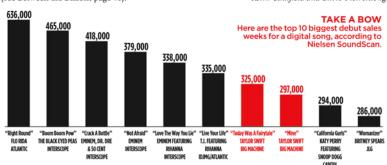
SWIFT RETURN

Taylor Swift's new single "Mine," rush-released to digital retailers late in the day on Aug. 4, starts at No. 1 on Billboard's Hot Digital Songs chart with 297,000 copies, according to Nielsen SoundScan, after only four full days of sales. (SoundScan's tracking week ends on Sunday.)

The single's bow is the eighth-biggest debut sales week for a digital song and the fourth-best of 2010. The year's largest entry so far is Eminem's "Not Afraid" (379,000), followed by his "Love the Way You Lie" (338,000) and Swift's "Today Was a Fairytale" (325,000). "Mine" is the lead single from Swift's third studio album, "Speak Now," due Oct. 25.

At radio, "Mine" starts at No. 53 on Hot 100 Airplay with 23.9 million listener impressions through the week ending Aug. 10, according to Nielsen BDS, with roughly 60% of that audience coming from country airplay and the rest from top 40 and adult outlets. On the Country Songs tally-which tracked airplay through the end of the day on Aug. 8-"Mine" starts its chart life at a lofty No. 26, just one rung lower than Swift's best debut with "Love Story" in 2008.

The song's sales and airplay action pushes it to a high debut on the Billboard Hot 100, where it bows at No. 3 (see Between the Bullets, page 46). -Keith Caulfield and Silvio Pietroluongo





Arcade **Firepower**

Digital Sales, Amazon Deal Spark Group's No. 1 Ascent

Arcade Fire's trip to the top of the Billboard 200 this week was fueled by digital sales and a full-week extension of Amazon's Daily Deal.

According to Nielsen SoundScan, the band's third album, "The Suburbs" (Merge), scanned 156,000 units in first-week sales, with digital downloads accounting for 97,000 (62%). Sources say Amazon's Daily Deal, which tagged the album at \$3.99, generated first-day scans of about 23,000 units. Amazon also extended the \$3.99 price for the week, generating 38,000 scans all told. Sources indicate iTunes generated the bulk of the remaining 59,000 album downloads.

While it's unusual for Amazon to extend the Daily Deal pricing for a full week, it's not unique. Bon Jovi's last album, "The Circle," enjoyed that distinction and also bowed at No. 1 on the Billboard 200.

Arcade Fire's last album, 2007's "Neon Bible," generated 92,000 in first-week sales. Almost 28,000 (30%) of those were digital downloads. The album has since sold 443,000 units. The group's first album, 2004's "Funeral," has scanned 510,000 units.

Merge co-founder Laura Ballance says the album's profile was heightened by the band's twonight stint at Madison Square Garden Aug. 4-5, following the album's Aug. 3 release. The latter show launched the American Express promotion "Unstaged: An Original Series From American Express": a series of five live concerts to be streamed on Vevo and YouTube.



"We tried to make sure the album was priced low enough so the casual listener and new fans would buy the record," Ballance says. "And Amex had ads everywhere."

At brick-and-mortar stores, "The Suburbs" did better with independents and chains than mass merchants. It scanned slightly more than 18,000 units at indie stores, nearly 18,000 at chains and almost 11,000 at mass merchants.

Retail sources note the CD carried a \$10.31 wholesale cost. However, the label and its distrib-

utor, Alternative Distribution Alliance, were offering aggressive discount scenarios for in-store. high-profile placements.

At Newbury Comics, "The Suburbs" scanned about 1,500 units while "Neon Bible" had sold 1,800 units, Newbury head buyer Carl Mello says. He attributes the drop this time out to increased digital penetration for the alternative rock genre and Amazon's Daily Deal lasting a full week. "We thought we were being cool selling 'The Suburbs' for \$7.99," he says.



BACK ON TRACK?

Chris Brown may be hitting his musical stride again. Notching Greatest Gainer/Airplay honors for a second straight week, the singer is this close to notching a top 10 hit on Billboard's Hot R&B/Hip-Hop Songs chart with "Deuces." The breakup song-featuring Tyga and Kevin McCall-moves 15-11 in its sixth week on the chart.

Released to iTunes June 29 along with another new Brown song, "No B.S.," "Deuces" moves 60-59 on the Digital Songs chart. Up 11% in digital sales, the song has sold 132,000, according to Nielsen SoundScan.

"Deuces" also climbs 67-56 on the Billboard Hot 100, marking the singer's return to that tally. Brown last appeared on the Hot 100 last February when "I Can Transform Ya" featuring Lil Wayne and Swizz Beatz ended its tenure, peaking at No. 20. "Transform" peaked at No. 11 on Hot R&B/Hip-Hop Songs. The track was the lead single from Brown's third album, "Graffiti," which has sold 316,000.

The "Deuces" momentum follows Brown's emotional tribute to Michael Jackson during the BET Awards in June. While singing "Man in the Mirror," the singer broke down, prompting criticism that the meltdown was staged. Without addressing the detractors, Brown has stayed busy recording and tweeting about new music. He recently polished off a remix of Nicki Minai's "Your Love" and is featured on a new Twista track, "Make a Movie."

Among the top mainstream R&B radio stations spinning "Deuces" in heavy rotation are KBFB Dallas. WHTD Detroit, KKDA Dallas and WPEG Charlotte, N.C., whose OM/PD Terri Avery says positive audience reaction to Brown at the BET Awards has nothing to do with the song's growing success. "The track, the lyrics . . it's just a good song."

Brown will next appear in the film "Takers," out Aug. 27. There's no official word from Jive as to when his fourth album will be released. The singer has tweeted that his next CD may arrive in 2011 or sooner, possibly preceded by another mixtape, "In My -Gail Mitchell Zone 2.

East Meets West

She's a breezy California surf rocker. a throwback '90s indie queen and a savvy Twitter star all rolled into one. But Best Coast singer/songwriter Bethany Cosentino is something else too: a certifiable "It" girl.

The California-based Best Coast -comprising Cosentino and multiinstrumentalist Bobb Bruno-is riding a wave of blog buzz into the mainstream spotlight, a first for the band and its label. Brooklyn-based indie label Mexican Summer, which picked up the pair's debut, "Crazy for You."

"She's the only artist I can remember that hasn't had the backlash for being a blog band," Mexican Summer director of marketing/ label manager Jeffrey Kaye says. "People are championing her and want her to succeed."

"Crazy for You" entered the Billboard 200 last week at No. 36 with 10.000 units sold and also debuted at No. 10 on Digital Albums, Best Coast sold an additional 4,000 units this week, according to Nielsen SoundScan, In addition, Cosentino has been featured in Vogue and Rolling Stone.

Best Coast's mainstream buzz boils down to one thing: its music. Cosentino specializes in sun-baked. simple, short surf-pop ditties, sung in a dry, girly monotone and recorded in a '90s lo-fi style.

Mexican Summer focused on

super-servicing mom-and-pop stores, while ensuring a presence at all digital retailers. ("Boyfriend" was an iTunes free Discovery Download.) Within three hours of Cosentino announcing a presale of the album to her 9,000-plus Twitter followers, the Mexican Summer site moved 300 units

Best Coast's sales breakdown is a bit of a throwback, too. Kave reports sales have been running 50% digital, 30% CD and 20% vinyl-very gratifying for the label, which started as a purely digital/vinyl outlet. Best Coast is its first CD release. "You would have thought a good chunk of that audience would have downloaded it illegally and been done," Kaye says. "But given the package's artwork and the handnumbered copies, they wanted to

Best Coast just returned from a European tour and will set off on its first U.S. trek Sept. 4. -Kerri Mason



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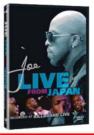
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STORMING IN

6,000, according to Nielsen SoundScan). It also secures a

THREE-PEAT

>Los Lobos' "Tin Can Trust" ows at No. 47 on the Billboard e act made it to No. 1 with its entributions to the "La Bamba"



ALL THE WAY 'LIVE'

oment, we're hyped to see

Arcade Fires Up; Gaga Gets 'Remix' Treatment

The Billboard 200 welcomes a new No. 1: Arcade Fire's "The Suburbs," which plants the flag with 156,000 sold in its first week, according to Nielsen Sound-Scan. Eminem's "Recovery" trails at No. 2 with 152 000

It's the first No. 1 for Arcade Fire and its record label Merge. It's also the third independently distributed No. 1 this year, following chart-topping indie bows from Vampire

Over The

Counter

KEITH CAULFIELD

Weekend's "Contra" and the various-artists compilation "Hope for Haiti Now."

"Suburbs" reaped the benefits of a buzzedabout weeklong sale in Amazon's MP3 store. where it was priced at \$3.99. Apple's iTunes

store offered the set for a standard \$9.99 (see story, page 39). Digital downloads amounted to 62% of the set's first week, up from the 30% digital firstweek share its last album, 2007's "Neon Bible," earned (27,000 of its 92,000 opening frame).

One could make the assumption that the aggressive sale pricing from Amazon on "Suburbs" helped motivate consumers on the fence about buying the set, or perhaps those who had no interest in the band until last week. The Amazon MP3 store tweeted about the

\$3.99 deal six times between Aug. 2 and Aug. 8 to its nearly 1.5 million followers. Merge and Arcade Fire also tweeted their own followers about the deal.

RA-RA-RA-REMIX: Nearly everything Lady Gaga touches turns into a chart hit, and her "Remix" album is no exception. It debuts at No. 6 on the Billboard 200 with 39,000, becoming

> the first remix set to reach the top 10 since the "Hannah Montana 2: Non-Stop Dance Party" album debuted and peaked at No. 7 on the Feb. 16, 2008, chart.

Gaga is no stranger to the dancefloor and the magic of the remix, as each of her own singles

has earned its own commercially released digital bundle remix package. (The "Telephone" set alone came armed with 10 remixes.)

Thus, there was a wealth of material to pick from for "The Remix." However, die-hard fans were probably annoyed to discover that five of the album's 10 tracks were previously commercially released.

But for casual fans, that probably wasn't a concern. The average consumer is probably unfamiliar with Gaga's dozens of remixes and therefore thought this was a fun and different take on the diva's discography.

Originally released in the United Kingdom in May as a 17-track set, it was pared down to 10 tunes for its U.S. debut. No doubt that because of the set's slimmer American approach, the physical CD is able to carry its suggested list price of just \$10.

Gaga is additionally charting this week with her first album, "The Fame," at No. 12 and "The Fame Monster" (EP) at No. 27, marking the first time an artist placed three concurrent titles in the top 30 since 1993-with one tiny caveat. Garth Brooks last achieved the feat on the Jan. 23, 1993, chart, when he placed four sets in the top 30: "The Chase" (No. 2), "Beyond the Season" (No. 23), "Ropin' the Wind" (No. 26) and "No Fences" (No. 29).

The tiny caveat? Well, if one counts the "Hannah Montana" albums as Miley Cyrus releases, the young singer scored a Cyrus/"Hannah" top 30 hat trick on the Sept. 12, 2009, list with her own "The Time of Our Lives" (EP) at No. 3, the "Hannah Montana: The Movie" soundtrack at No. 11 and the "Hannah Montana 3" TV soundtrack at No. 26.

"The Remix" also enters the Top Electronic Albums chart at No. 1, giving Gaga a lock on the top three positions, as "The Fame" and "The Fame Monster" are Nos. 2 and 3, respectively. It's the first time an artist has claimed Nos. 1-3 in the nine-year history of the tally.

Billboard

With the top 10 success of "The Remix," should we expect a bevy of other acts to follow suit with their own high-charting redux compilations? Nah. The industry sources we reached out to felt this album's



success is unique, because Gaga is arguably the biggest pop artist on the planet right now and anything she released would have had some immediate success.

Gaga joins an elite handful of artists who have notched top 10-charting remix collections. They include Jennifer Lopez (with a hybrid R&B/dance offering), Bobby Brown, Paula Abdul and Billy Idol.

Eminem featuring Rihanna, is the 46th Billboard Hot 100 No. 1 since 2000 to carry a "featuring" artist credit. Between 1958 and 1999, just 18 such titles reigned. Still, high-profile artists have guested on hits throughout the rock era, even if they didn't always receive official billing. Chart Beat looks at some of the best-known songs at some of the best-known songs sporting uncredited ap-pearances, including Dire Straits' "Money for Nothing" (vocals by Sting), Elton John's "I Guess That's Why They Call It the Blues' e Wonder on harmonica), nna's "Take a Bow" cking vocals from Babyface), kwell's "Somebody's Watching Me" (Michael Jackson singing the chorus) and Carly "You're So Vain" g vocals by Mick Jagger).

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	5,260,000	1,529,000	20,717,000
Last Week	5,213,000	1,480,000	20,698,000
Change	0.9%	3.3%	0.1%
This Week Last Year	6,048,000	1,286,000	20,853,000
Change	-13.0%	18.9%	-0.7%
*Digital album sales are also	o counted within alb	um sales.	

Weekly Album Sales (Million Units)



Year-To-Date

100110	Date		
	2009	2010	CHANGE
OVERALL U	NIT SALES		
Albums	205,257,000	180,182,000	-12.2%
Digital Tracks	705,967,000	701,980,000	-0.6%
Store Singles	1,032,000	1,218,000	18.0%
Total	912,256,000	883,380,000	-3.2%
Albums w/TEA*	275,853,700	250,380,000	-9.2%
*Includes track equiv to one album sale.	alent album sales (TEA)	with 10 track download	ds equivalent
ALBUM SAL	ES		
'09		205.3	million

SALES BY	ALBUM FORMA	1	
CD	159,929,000	128,870,000	-19.4%
Digital	43,842,000	49,709,000	13.49
Vinyl	1,448,000	1,582,000	9.3%
Other	37.000	21.000	-43.2%

180.2 million



	2009	2010	CHANGE
YEAR-TO-DA	ATE SALES BY	ALBUM CATE	GORY
Current	110,478,000	100,481,000	-9.0%
Catalog	94,779,000	79,701,000	-15.9%
Deep Catalog	70,260,000	60,554,000	-13.8%



CATALOG ALBUM SALES



THE Billogree 200

	13 5		ARTIST Titl	CERT. O		SE X	WEEK	0		ARTIST
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		and the	CAMACA		With 28,000, it's the rock band's first	1000000			-	ALICIA VEVE
	2		WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)		studio set since	52	49		34	MBK/J 46571*/RMG (13.98)
Į	1 -	2	HOPELESS/SIRE 524026/WARNER BROS. (18.98)	е	2008's "Black	53	39 3	38		ARISTA 55367*/RMG (13.98)
L	NEW		BUN-B TRILL/J PRINCE/RAP-A-LOT 4 LIFE 1014/RAP-A-LOT (17.98) Trill O.C	1.	Butterfly," which flew in at No. 8	54	43 3	35	•	NEWSBOYS INPOP 71521 (13.98) Born Again
	3 1	2 3	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG (9.98) Teflon Do	n	with 47,000. The	55	61	60	45	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕ Kiss And Tell
	NEW	1	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA (9.98) The Rem	x	new album's lead single, its title	56	54 5	57 2	20	VARIOUS ARTISTS UNIVERSAL/EM/SONY MUSIC 09844/CAPITOL (18 98) NOW 33
	4 (6 2	JUSTIN BIEBER My World 3	0	track, bullets at No.	67	65 8	33	41	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100° (13.98) War Is The Answer
		4 8	DRAKE Thork Mo Let		31 on Rock Songs.	58	52	100	44	MICHAEL BUBLE Coom Love
		201	VOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98) LADY ANTEBELLUM Need You No	50000		59	47 3		-	SOUNDTRACK Glee: The Music, Journey To Regionals (EP)
	7 1		BUCKCHERRY			The same of				20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC (6.98) JOHN MAYER Rable Studies
4	NEW		ELEVEN SEVEN 770 (13.98)		100 W.S. 400	60	62 6	200	30	COLUMBIA 53087*/SONY MUSIC (13.98)
	6	5 3	RAZOR & TIE 89234 (18.98)	Service .	C.C.	61	72	73	10	MERCURY 014330/IDJMG (9.98)
2	9 1	0 9	3 LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) The Fam	e 3	1 D.	62	53 4	17		THE ROOTS DEF JAM 013085*/IDJMG (9.98) How I Got Over
3	NEW	1	THE BLACK CROWES SILVER ARROW 03* (14.98) Croweolog	y 1	The acoustic package	63	46 2	28	3	MARC COHN SAGUARO ROAD 25594 (17.98) Listening Booth: 1970
4 1	10	8 8	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 42171/CAPITOL (18.98) NOW 3	4	(21,000) features a	64	68 6	52	9	VARIOUS ARTISTS SIDEONEDUMMY 1420 (8.98) Vans Warped Tour 2010 Compilation
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		3 3	SHERYL CROW 100 Miles From Memph		band's familiar singles, including	66	64 6	200		SOUNDTRACK Glee: Season One: The Music Volume 1
	12 1		USHER Description (13.98)		nine of its Main-	67	50 5			20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98) DIERKS BENTLEY Up On The Ridge
			LAFACE/JIVE 61552/JLG (13.98)	-	stream Rock chart hits, including the	ALC: NO.		200		CAPITOL NASHVILLE 85410 (12.98) SKILLET
	14 2		INTERSCOPE 012887*/IGA (13.98)	COLUMN TWO IS NOT THE OWNER.	No. 1s "Remedy"	68	70 6		au _	ARDENT/INO/ATLANTIC 519927/AG (13.98)
9 1	15	7 3	JONAS BROTHERS WALT DISNEY 003681 (13.98) Jonas L.A. (Soundtrack)	and "She Talks to	69	57	1000	٠.	30H/3 Streets Of Gold
9 8	31 3	37 3	TRAIN COLUMBIA 07736/SONY MUSIC (12.98) Save Me, San Francisc	0 1	Angels."	70	71 (66	10	AC/DC COLUMBIA 60952*/SONY MUSIC (17.98 CD/DVD) ⊕ Iron Man 2 (Soundtrack)
1 2	20 1	19 1	4 CAROLE KING & JAMES TAYLOR Live At The Troubadou	r		71	51 3	30	_	THE-DREAM RADIO KILLA/DEF JAM 014218/IDJMG (9.98) Love King
2 1	18 1	7	JERROD NIEMANN SEA GAYLE/ARISTA MASHVILLE 65720/SMN (9.98) Judge Jerrod & The Hung Jus	у		72	78	76		PARAMORE FUELED BY RAMEN 518250*/AG (18.98) Brand New Eyes
3 2	24 2	25 4	MIRANDA LAMBERT Boundation	n •	200	73	NEW		1	Cabbage Lost Again 201001 (16.98)
	16 1		JACK JOHNSON To The Se			74	63 5		7	JARON AND THE LONG ROAD TO LOVE Getting Diseased in The Dark
	17 2		BRUSHFIRE 014266*/UMRG (13.98) TOM PETTY AND THE HEARTBREAKERS Moi	Control of the Contro		75	55 4		A.	HELLYEAH Stampade
-		-	REPRISE 523971*/WARNER BROS. (18.98)	-	20			-	÷	EPIC 64918/SONY MUSIC (11.98) ⊕
4	35 5	-	GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	_	After the band performed Aug. 6	76	60 1	-	31	19/RCA 54801/RMG (13.98)
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8 1	19 1	16 5	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98) Euphori	a 1	the group's album motors with a 27%	78	59 1	46	31	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98) I Dreamed A Dream
9 2	29 2	29 3	3 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98) My World (EF) 🔳	gain and its best	79	89	-	18	PRINCE/BRIA VALENTE NPG 09549 EX (11.98) Lotus Flow3r/MPLSoUND/Elix3
0 3	32 3	33 3	1 KE\$HA KEMOSABE/RCA 49209*/RMG (11.98) Anima	al	sales week (14,000) since May.	80	75	72	64	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98) Relapse
0	NEW	1	RYAN STAR BURNET/ATLANTIC 517815/AG (10.98) 11:5	9 3	since riag.	81	82 8	38	23	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) Easton Corbin
2 2	21 2	27 1	B.O.B Presents: The Adventures Of Bobby Ra	у		82	81 8	31 1	30	JOURNEY Journaula Constant Hits
	28 3	-	REBELROCK/GRAND HUSTLE/ATLANTIC 618903*/AG (13.98) ⊕ 2 THE BLACK KEYS Brother			83		56		CHRISTINA AGUILERA Bionic
		-	NONESUCH 520266*/WARNER BROS. (15.98)	-	36			-	•	RCA 60867*/RMG (13.98)
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5 3	38 8	34 3	FERVENT 887378/WARNER BROS. (11.98) My Paper Hea	rt ?	opened in theaters during the tracking	85	83 7	77 2	23	BELUGA HEIGHTS 519657/WARNER BROS. (10.98)
6 8	80 -	- 2	GREATEST SOUNDTRACK Step Up 3 ATLANTIC 524395/AG (18.98)	0 8	week, the album's	86	73 6	55 2		LUDACRIS DTP/DEF JAM 014030*/IDJMG (13.98) Battle Of The Sexes
7 2	23 1	15 5	BIG BOI DEF JAM 014377*/IDJMG (13.98) Sir Lucious Left Foot: The Son Of Chico Dust	у	sales increase (up 78%). The set has a	87	88 8	39 1	111	SHINEDOWN ATLANTIC 511244/AG (18.98) The Sound Of Madness
8 3	34 3	39 4	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play O	n 🔳		88	87 7	78	58	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98) American Saturday Night
	42 4	-	SOUNDTRACK Fot Provider	-	the peaks of the	89	92 9	-	27	RIHANNA Restricts 47 332/38/8 (13.30)
4	26 1	-	SOUNDTRACK The Tuillight Sense Felling	-	first two sets, which topped out at Nos. 6	90	85 7	-	77	KATY PERRY One Of The Boys
		-	SUMMIT/CHOP SHOP/ATLANTIC 523836/AG (18.98) KORN KORN KORN	-	and 5, respectively.			-	<u>"</u>	CAPITOL 04249* (12.98) TECH NONE COLLABOR
•	22 1	-	ROADRUNNER 617757 (18.98) *** KORT III: Hemember who fou Ar	-		91	13	-	۲.	STRANGE 79/RBC (18.98)
2	NEW		GLASSNOTE 524615/EAST WEST (15.98)	_	2	92	86 7	71 4	44	CAPITOL NASHVILLE 65833 (18.98)
3 4	45 4	16 9	1 TAYLOR SWIFT 816 MACHINE 0200 (18.98) ⊕ Fearles		61	93	76	74	12	NAS & DAMIAN MARLEY GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014136/UMRG (13.98) Distant Relatives
4 4	41 4	10 1	2 SOUNDTRACK Glee: The Music, Volume 3: Showstopper 20TH CENTURY FOX TY/COLUMBIA 70611/SONY MUSIC (11.98)	8	The album earns its	94	94 8	35	49	TREY SONGZ SONGBOOK/ATLANTIC 518794/AG (18.98) Ready
5 4	14 4	15 9	0 NICKELBACK ROADRUMNER 618028 (18.98) Dark Hors	е 3	third consecutive	95	100 9	96		MONICA Still Standing
	37 2	-	OZZY OSBOURNE Screen	n	weekly sales gain as single "Dynamite"	96	93 8	-	60	MICHAEL JACKSON Number Once
•	NEW		LOS LOROS		continues to	97	58 4	-	7	SOUNDTRACK Incontinu
7		-	SHOUTI FACTORY 12110 (15.98)	-	explode at radio.			-	٠.	WATERTOWER/REPRISE 524667/WARNER BROS. (13.98)
1	NEW	-	GOYE 524553/WARNER BROS. (11.98)	-	40, it bullets 6-5;	98	66 3	-	÷	N.E.E.T./XL/INTERSCOPE 014344*/IGA (9.98)
4		/	GOV'T MULE EVIL TEEN 12100 (16.98) Mulennius	n 4	on Adult Top 40, it	99	101 9	99 1	4"	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum
4	NEW		STING			100				PHOENIX Wolfgang Amadeus Phoenix

AST	WEEK	VEEK	ARTIST Title MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	EAK OSITI	112	NEEK X	WEEK	IGO NEEK	ARTIST Title MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
0 1	12 1	02 35	COUNTRACK Class Coase One The Music Volume 0	9 3	With the set's first gain since late	151		2	DRU HILL KEDAR 00009 (18,98) InDRUpendence Day
4	04 9	100	LIL WAYNE	2	June, it perhaps	152	144 1	58 6	HILLSONG A Resulted Evelopera Live
3 6			CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98) VARIOUS ARTISTS Back In The Day A Summertime Hip-Hop Mix	-	benefits from back-to-school		178 1		HILLSONG 31350/SPARROW (13.98) MELSONG 31350/SPARROW (13.98) Greatest Hits II
			RHIND CUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)	61	promotions at				CACE THE ELEBHANT
4 9	18 9	45	ARISTA NASHVILLE 49922/SMN (13.98)	5	Family Christian and	-	147 1		DSP 49658*/JWE (13.98)
10	08 13	31 10	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98) Lungs	105	Lifeway retailers. The album is up	155	162 1	73 91	REPRISE 438652/WARNER BROS. (18.98)
3 10	02 5	51 68	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98) Hello Love	9	27% to a weekly	156	136 1	41 7	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98) Happy Hour: The South River Road Sessions (EP)
7 9	9 1	01 14	ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlanta SOUTHERN GROUND/ATLANTIC 523728/AG (25.98 CD/DVD) €	17	total of 4,000.	157	140 1	20 9	2 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕ Twilight
3 10	09 11	05 14	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	D 59		158	139 1	50 2	6 SADE PPIC 63933*/SONY MUSIC (13.98) Soldier Of Love
10	07 9	18 91	TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕ KINGS OF LEON Only By The Night		A	159	152 1	63 2	Get Off On The Pain
			IACON ALDEAN		-		194 1		VARIOUS ARTISTS
	05 10		BROKEN BOW 7637 (18.98) Wide Open		120				ONE DE DURA I C
9	11 8	37 18	BIG LIFE/POLYDDR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)	70	After performing	Internal	122 1		MOSLEY/INTERSCOPE 013607/IGA (13.98)
1	56 13	38 14	MERCYME IND/COLUMBIA 67708/SONY MUSIC (13.98) The Generous Mr. Lovewell	3	single "Tightrope" on Fox's Aug. 5	162	146 1	52 9	LEE BRICE Love Like Crazy
1	17 1	18 28	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕ Greatest Hits	94	edition of "So You	163	149 1	69 2	JAHEIM ATLANTIC 522783/AG (18.98) Another Round
1	18 1	16 16	COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits	28	Think You Can	164	169 1	56 1	5 MIRANDA COSGROVE Sparks Fly COLUMBIA 31049/SONY MUSIC (8.98)
12	29 1	42 13	THE NATIONAL High Violet	3	Dance," her album rises 27%—the	165	142 1	55 4	MICHAEL JACKSON The Essential Michael Jackson
	24 1		KID CUDI Man On The Moon: The End Of Day		largest percentage	166	159 1	61 7	EMINEM The Marshall Mathers LP
		201	DREAM ON G. O. O. JUNIVERSAL MOTOWN 013195*JUMRG (13.98) ⊕ DAVID GARRETT Pock Symptopies	100	gain on the chart.				SUGARLAND
8	4 4	11 3	DECCA 014442 (9.98)	41	136	167	180	91	MERCURY NASHVILLE 011273*/UMGN (13.98)
2	7 -	- 2	FAT JOE TERROR SQUAD 2191/E1 (17.98) The Darkside: Vol. 1	27	The Amazon MP3	168	NEV		FAT POSSUM 1224* (12.98)
10	06 1	07 15	BULLET FOR MY VALENTINE JIVE 63497* (16.98) Fever	3	store's month-long promotion of \$5	169	165 1	75 15	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98) Thriller
1	75 1	51 12	PACE JANELLE MONAE SETTER WOMDERLAND/BAD BOY 512256*/WARNER BROS. (13.98) The ArchAndroid: Suites II And III	17	alternative and rock	170	127	- 2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO Todo Depende De Ti
1	11 7	9 9	JEWEL Sweet And Wild	11	albums perhaps	171	167 1	95 7	RASCAL FLATTS LYBIC STREET 002764 (13.98) Greatest Hits Volume 1
	19 1		VALORY JK0200A (9.98) EMINEM Curtain Call: The Hits	220	aids this set (up 26% overall and	172	157 1	37 1	RENYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh
		-	CORULLAZ		44% in downloads)				CONTROL FREAD/UNIVERSAL MOTOWN 014023*/JUMRG (13.98) PASSION Page 1 August 2015
	7 13		VIRGIN 27547/CAPITOL (18.98) ⊕	2	and Mumford & Sons at No. 26 (up	173	RE-ENT		SXSTEPS 07175/SPARROW (17.98)
1	15 1	14 38	CASTING CROWNS BEACH STREET/REUNION 1013S/SONY MUSIC (11.98) Until The Whole World Hears	9 4	12% overall, 26% in	174	168 1	54 4	8 JAY-Z ROC NATION 520856*/AG (18.98) The Blueprint 3
1	13 -	- 5	CRAIG MORGAN BNA 53808/SMN (12.98) That's Why	39	downloads).	175	RE-EN	RY 9	ARCADE FIRE MERGE 225* (15.98) Funeral
12	21 6	59 5	BRET MICHAELS 8*M*8 6520/P00R 80Y (11.98) Custom Built	14		176	182 1	83 14	BOB SEGER & THE SILVER BULLET BAND Greatest Hits APPLICATION, 30334* (16.98)
13	31 13	36 13	TENTH AVENUE NORTH The Light Meets The Dark	15		177	179	_ 9t	5 JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98) That Lonesome Song
	28 1	-	DARIUS RUCKER Learn To Live		A LANGE	178	154	- 6	CYNDI LAUPER Momphis Pluse
		-	EDWARD CHARRE & THE MACHETIC ZEROES		150 ED 5				MERICEN STREET / UT00 - /DUWNTUWN (13.90)
15	53 1	11 13	COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	111	With another 4,000	ightarrow	200 1	-	BIG MACHINE 079012 (18.98) ⊕ Iaylor Swift
12	20 1	21 21	MARVIN SAPP VERITY 53156/JLG (11.98) Here I Am	2	sold, it will likely	180	RE-EN	RY 2	RAZOR & TIE 89214 (18.98)
1 1	14 13	29 26	TOBYMAC FOREFRONT 26371 (13.98) ⊕ Tonight	6	surpass the 2 million sales mark in a	181	187 1	91 10	DID LED ZEPPELIN Mothership SWAN SONG 313148*/ATLANTIC (19.98) ⊕
11	16 13	27 3	SERGIO VEGA: EL SHAKA DISA 721584/UMLE (11,98) Millonario De Amor	116	month. Venue sales	182	155 1	49 5	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98) Exile On Main St.
13	32 13	30 15	THE DIDTY HEADS	55	from its Broadway production (and its	183	172 1	70 4	THREE DAVE CRACE
7	φ.	,	TOM JONES Praise & Blame	79	touring shows)	184	196	- 95	GARTH BROOKS The Ultimate Hite
		10 00	CREEDENICE OF EADWATER REVIVAL		have kept the set	_	181 1	57 3	MARY J. BLIGE STRONGER with Each Took
	30 1	10 63	FANTASY 2*/CONCORD (17.98/12.98)	6/	steadily selling. It hasn't sold fewer			-	MAINIANON/GEFFEN UT3/22/IGA (13.90)
18	85 -	- 9	DFA/VIRGIN 09903*/CAPITOL (13.98)	10	than 3,000 copies	186	97	36 3	STANDBY 026 (13.98)
3	6 -	- 2	BEST COAST MEXICAN SUMMER 052*/KEMADO (12.98) Crazy For You	36	in a week since its	187	RE-EN	RY 8	WIND-UP 13103 (9.98 CD/DVD) ⊕
13	26 1	13 65	SOUNDTRACK WALT DISNEY 003101 (18.98) Hannah Montana: The Movie	1	December 2003 release.	188	RE-EN	RY 2	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98) This Is War
14	43 10	09 47	MUSE	3	1	189	193 1	98 3	VAMBIBE WEEKEND
	48 17	_	KEITH URBAN	1	phiness	190	183 1	44 1	BAND OF HORSES Infinite Armo
		_	GPTIOL RESPUELE SOTST (16.90)		FERB		170 1	-	DEFTONES
	41 1:	_	UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	1	700				REPRISE 511922*/WARNER BROS. (18.98)
9	0 9	33 22	COLUMBIA 55865*/SONY MUSIC (11.98)	7	200 marting	192	RE-EN	RY 17	19/RCA 88860/RMG (9.98) ⊕
13	34 13	39 108	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) Tha Carter III	3 1	The soundtrack to the Disney Channel	193	190	- 4	SANCTUS REAL Pieces Of A Real Heart SPARROW 26506 (10.98)
15	51 18	80 100	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕ Rock N Roll Jesus	3 1	TV show returns to	194	199 1	87 16	NICKELBACK ROADRUNNER 618300 (18.98) ⊕ All The Right Reasons
13	37 14	40 42	THE SCRIPT	64	the chart with a 50% increase	195	166 1	77 10	MGMT COLUMBIA 19512*/SONY MUSIC (9.98) Oracular Spectacular
	38 14	-	Greatest Hite	4 3	following the	196	173 1	48 4	SOUNDTRACK The Twillight Sega: New Moon
•	-		COUNTRACK (16.98)		premiere of the			-	DDAKE
	NEW		SOUND FRACK WALT DISNEY DIGITAL EX (4.98) MARC ANTHONY Phineas And Ferb: Summer Belongs To You! (EP)	147	special "Summer Belongs to You!"		192 1	-	VOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98) SO PAT GOTIE (EP) VARIOUS ARTISTS Sweet Home Alabama: The Country Music Tribute To Lynyrd Skynyrd (EP)
13	35 1	15 11	SONY MUSIC LATIN 67402 (14.98)	11	The latter's digital-	198	125	30 3	HIP-0 014525 EX/UME (7.98)
15	58 14	43 26	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire	5	exclusive companion	199	RE-EN	RY 8	SAVING ABEL SKIDDCO/VIRGIN 84602/GAPITOL (18.98) Miss America
15	50 1	71 68	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18,98) Wicked	125	album bows at No. 147 (4,000).	200	RE-ENT	RY 2	2 SOUNDTRACK WALT DISNEY 003007 (12.98) Disney: Phineas And Ferb
ERS . MAYER I MCL	ACHL	THE100	8 MUMFORD & SONS . 26 O MUSE	B SEGER &	145 EAT PRAY LO SERENADE GLEE: SEASC MUSIC VOLI THE SILVER GLEE: SEASC D176 MUSIC VOLI87 GLEE: THE M	ON ONE: THI UME 1 ON ONE: THI UME 2 !	E T .66 IN E JE	HE MOV CEPTION RSEY SI INFAS A	

6	1	т,	OP INDEPENDENT
	4		OF INDEPENDENT
NEEK	NEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
0	HOT	SHOT	#1 ARCADE FIRE The Suburbs MERGE 385* (15.98)
2	N	EW	BUN-B TRILL/J PRINCE/RAP-A-LDT 4 LIFE 1014/RAP-A-LOT (17.98)
3	NI	EW	BUCKCHERRY All Night Long
4	N	EW	THE BLACK CROWES Croweology SILVER ARROW 03* (14.98)
6	4	25	GREATEST MUMFORD & SONS Sigh No More
6	6	3	SOUNDTRACK Eat Pray Love
0		EW	COLUMBIA PICTURES/MONKEYWRENCH 34793/MADISON GATE (12.98) SECONDHAND SERENADE Hear Me Now
0		EW	GLASSNOTE 524615/EAST WEST (15.98) GOV'T MULE Mulennium
0	7	36	FIVE FINGER DEATH PUNCH War is The Answer
0	8	9	PROSPECT PARK 50100* (13.98) VARIOUS ARTISTS Vans Warped Tour 2010 Compilation
\bowtie	10000		SIDEONEDUMMY 1420 (8.98) GAELIC STORM Cabbage
O		W	LOST AGAIN 201001 (16.98) PRINCE/BRIA VALENTE Lotus Flow3r/MPLSoUND/Elix3r
12	10	32	NPG 09549 EX (11.98)
13	1	2	STRANGE 79/RBC (18.98)
14	16	65	PHOENIX Wolfgang Amadeus Phoenix LOYAUTE 0105*/GLASSNOTE (11.98)
15	9	3	VARIOUS ARTISTS Back In The Day A Summertime Hip-Hop Mix RHINO GUSTOM PRODUCTS 8493 EX/STARBUCKS (12.98)
16	14	70	JASON ALDEAN Wide Open BROKEN 80W 7637 (18.98)
1	17	38	MOTLEY CRUE MOTLEY 380°/ELEVEN SEVEN (13.98) Greatest Hits
18	18	16	COLT FORD Chicken & Biscuits AVERAGE JOE'S 216 (14.98)
19	20	13	THE NATIONAL High Violet 4AD 3X03* (14.98)
20	2	2	FAT JOE The Darkside: Vol. 1 TERROR SQUAD 2101/E1 (17.98)
21	15	14	BULLET FOR MY VALENTINE Fever
22	19	5	BRET MICHAELS Custom Built
23	23	32	B*M*8 6520/P00R BOY (11.98) EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below
24	21	15	COMMUNITY/FAIRFAX 542*/VAGRANT (13.98) THE DIRTY HEADS Any Port In A Storm
25	5	2	EXECUTIVE MUSIC GROUP 1243 (13.98) BEST COAST Crazy For You
26	3	2	MEXICAN SUMMER 052*/KEMADO (12.98) DRU HILL InDRUpendence Day
27	22	68	CAGE THE ELEPHANT Cage The Elephant
	-		DSP 49658*/JIVE (13.98) WAVVES King Of The Beach
28		W	FAT POSSUM 1224* (12.98) CYNDI LAUPER Memphis Blues
29	24	7	MERCER STREET 70166*/DOWNTOWN (13.98) BLACK VEIL BRIDES We Stitch These Wounds
30	12	3	STANDBY 026 (13.98) VAMPIRE WEEKEND Contra
31	28	30	XI. 429* (14.98) KEITH SWEAT Ridin' Solo
32	26	7	KEDAR 00008 (18.98) €
33	11	2	MENOMENA Mines BARSUK 101* (14.98)
34	N	W	AUTOLUX Transit Transi
35	NI	W	VARIOUS ARTISTS Self: Loves Lilith 2010 HODAK 299506 EX/RED INK (6.98)
36	37	49	THE XX YOUNG TURKS 450* (14.98)
37	30	8	THE GASLIGHT ANTHEM American Slang SIDEONEDUMMY 1418* (13.98)
38	34	9	ATTACK ATTACK! Attack! Attack! Attack!
39	32	2	VARIOUS ARTISTS Fred Hammond Family Entertainment Presents: Life In The Word F HAMMOND 11720 (13.98 CD/DVD) ⊕
40	27	4	IN THIS MOMENT A Star-Crossed Wasteland
41)	N	W	CENTURY MEDIA 8723 (16.98) LITCHFIELD California Girls (EP)
42	35	29	ROGAN 212 EX (7.98) SOUNDTRACK Crazy Heart
43	33	13	FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) SLEIGH BELLS Treats
44	41	20	N.E.E.T. 016*/MOM + POP (12.98) SHE & HIM Volume Two
\bowtie			MERGE 354* (15.98) JIMMY BUFFETT Encores
45	40	16	MAILBOAT 2120 EX (14.98) JOAN JETT AND THE BLACKHEARTS Greatest Hits
46	36	10	BLACKHEART 5370* (12.98) SLASH Slash
47	42	18	DIK HAYD 31433* (17.98) AS I LAY DYING Powerless Rise
48	38	13	METAL BLADE 14907 (13.98)
49	29	3	THE ACACIA STRAIN PROSTHETIC 10088* (13.98) Wormwood
50	39	6	SCISSOR SISTERS Night Work POLYDOR 70179/DOWNTOWN (13.98)

elf magazine partnered with the Lilith Fair festival to create the
Valmart–exclusive album "Self: Lilith 2010," which enters Top
ndependent Albums at No. 35 with 3,000 sold. The compilation
eatures such Lilith acts as Sugarland, Corinne Bailey Rae and Sarah
IcLachlan and was packaged with a mini version of the magazine,
allored to Lilith fans. The set also enters Top Compilation Albums at
lo. 7 (viewable at billboard.biz/charts).



THIS	LAST	WEEKS ON CHT	ARTIST Title	BS 200 RANKING	CERT
0	N	W	# ARCADE FIRE The Suburbs WERGE	1	
2	2	7	EMINEM Recovery WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	2	
3	Ni	EW	LADY GAGA The Remix STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	6	
4	1	2	AVENGED SEVENFOLD Nightmare HOPELESS/SIRE /WARNER BROS.	3	
6	Ni	w	BUN-B Trill O.G. Trill O.G.	4	
0	6	9	MUMFORD & SONS Sigh No More GENTLEMAN OF THE ROAD /GLASSNOTE	26	
Ø	NI	w	THE BLACK CROWES SILVER ARROW	13	
0	NI	w	HOUSE OF HEROES Suburba GOTEE WARNER BROS.	48	
0	NI	w	BUCKCHERRY ELEVEN SEVEN All Night Long	10	
10	NI	W	SECONDHAND SERENADE Hear Me Now GLASSNOTE (EAST WEST	42	
0	18	2	SOUNDTRACK Step Up 3D ATLANTIC /AG	36	
12	5	8	ALANTID / AG AND THE HEARTBREAKERS Mojo REPRISE /WARNER BROS.	25	
13	7	89	LADY GAGA The Fame STREAMINE/KOMLIVE/CHERRYTREE/INTERSCOPE //GA	12	3
14	3	3	RICK ROSS Teflon Don MAYBACH/SLIP-N-SLIDE/DEF JAM /IDJMG	5	
15	4	8	MAYBAUMSLIP-N-Sciule/DEP JAM //IDJMG Thank Me Later YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN /UMRG	8	
10	NI	w	RYAN STAR 11:59 BURNET!/ATLANTIG /AG	31	
17	12	15	B.O.B B.O.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC /AS ⊕	32	
18	8	12	THE BLACK KEYS Brothers	33	
19	13	45	NONESUCH /WARNER BROS. ZAC BROWN BAND The Foundation	15	2
20	15	28	ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG LADY ANTEBELLUM Need You Now	9	2
2	-	W	CAPITOL NASHVILLE SOUNDTRACK Phineas And Ferb: Summer Belongs To You! (EP)	147	
22	20	2	FLORENCE + THE MACHINE Lungs	105	
23	9	4	UNIVERSAL REPUBLIC /UMRG SOUNDTRACK Inception	97	
24	14	10	WATERTOWER/REPRISE /WARNER BROS. JACK JOHNSON To The Sea	24	•
25	DE-E	NTRY	BRUSHFIRE /UMRG TRAIN Save Me, San Francisco COLUMBIA /SONY MUSIC	20	

ı	(0		T	OP INTERNET*		
I	THIS	LAST	WEEKS ON CHT		BB 200 RANKING	CERT.
1	0	N	W	#1 ARCADE FIRE The Suburbs	1	
1	2	Ni	W	GOV'T MULE Mulennium EVIL TEEN 12100	49	
ı	3	3	7	EMINEM Recovery WEB/SHADV/AFTERMATH/INTERSCOPE 014411*//GA	2	
ı	4	Ni	w	GAELIC STORM Cabbage	73	
ı	5	6	3	KIDZ BOP KIDS Kidz Bop 18	11	
i	6	N	w	BUCKCHERRY ELEVEN 770 All Night Long	10	
İ	0	NI	EW	LOS LOBOS Tin Can Trust SHOUT! FACTORY 12110	47	
i	8	NI	EW	LADY GAGA The Remix STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA	6	
İ	9	1	2	AVENGED SEVENFOLD Nightmare HOPELESS/SIRE 524026/WARNER BROS.	3	
İ	10	7	14	CAROLE KING & JAMES TAYLOR Live At The Troubadour HEAR 32053 ⊕	21	
ĺ	0	NI	w	THE BLACK CROWES SILVER ARROW 03* Croweology	13	
İ	12	5	3	SHERYL CROW 100 Miles From Memphis A&M 014507/IGA	16	
Ī	13	9	4	STING Symphonicities CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP	50	
ı	14	4	8	TOM PETTY AND THE HEARTBREAKERS Mojo REPRISE 523971*/WARNER BROS.	25	
ı	15	19	22	LADY ANTEBELLUM Need You Now CAPITOL NASHVILLE 97702	9	2
ĺ	16	10	2	TOM JONES SECONDS OUT/ISLAND/LOST HIGHWAY 014555*/UMGN Praise & Blame	134	
	1	23	6	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. Brothers	33	
	18	15	36	LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	12	3
	19	11	3	DAVID GARRETT Rock Symphonies DECCA 014442	117	
ĺ	20	Ni	w	RYAN STAR BURNETT/ATLANTIC 517815/AG	31	
	21	NE	EW	WAVVES King Of The Beach FAT POSSUM 1224*	168	
	22	NI	W	DELANEY & BONNIE Delaney & Bonnie & Friends On Tour With Eric Clapton ATCO/RHINO HANDMADE 524797 EX/RHINO	_	
	23	13	3	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	5	
	24	21	10	JACK JOHNSON To The Sea BRUSHFIRE 014266*/UMRG	24	•
	25	16	12	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers	44	•

WEEK	LAST WEEK	WEEKS ON CHT	TITLE Most added to social networking, primarily on Facebook, by ILlike users. Data compiled by (Like.com
1	1	13	NOT AFRAID wwxs EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	9	5	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	2	14	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	1	THE CATALYST LINKIN PARK (WARNER BROS.)
5	4	39	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	3	21	BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJN
7	10	4	I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC)
8	5	4	DYNAMITE TAIO CRUZ (MERCURY/IDJIMG)
9	7	11	AIRPLANES 8.0.8 FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
10	8	47	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
11	11	43	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
12	17	81	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	12	95	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
14	14	91	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
15	15	72	IN THE END LINKIN PARK (WARNER BROS.)

THIS	LAST	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Music ARTIST (IMPRINT/LABEL)
1	-	1	HERE I GO AGAIN WHITESNAKE (GEFFEN/UME)
2	7	8	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
3	-	1	GOT YOUR BACK T.I. FEATURING KERI HILSON (GRAND HUSTLE/ATLANTIC)
4	1	7	AIRPLANES 8.0.8 FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	2	3	EVERY SUBWAY CAR BARENAKED LADIES (RAISIN')
6	4	32	TIK TOK KESHA (KEMOSABE/RCA/RMG)
7	6	9	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	3	8	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)
9	10	12	NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
10	-	1	MUSIC ILS (MY UTOPIA)
11	5	14	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
12	-	1	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WER/SHADY/AFTERMATH/INTERSCOPE)
13	13	35	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	12	3	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	-	1	BILLIONAIRE TRAVIE MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RR

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	#1 THE SUBURBS 1WK ARCADE FIRE (MERGE)
2	1	2	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	-	1	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
4	-	1	CROWEOLOGY THE BLACK CROWES (SILVER ARROW)
5	2	3	100 MILES FROM MEMPHIS SHERYL CROW (A&M/IGA)
6	8	41	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA/SONY MUSIC)
7	3	10	TO THE SEA JACK JOHNSON (BRUSHFIRE/UMRG)
8	4	8	MOJO TOM PETTY AND THE HEARTBREAKERS (REPRISE/WARNER BROS.)
9	9	16	SIGH NO MORE MUMFORD & SONS (GENTLEMAN OF THE ROAD/GLASSNOTE)
10	-	1	11:59 RYAN STAR (BURNETT/ATLANTIC/AG)
11	7	12	BROTHERS THE BLACK KEYS (NONESUCH/WARNER BROS.)
12	6	9	THE TWILIGHT SAGA: ECLIPSE SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)
13	5	4	KORN III: REMEMBER WHO YOU ARE
14	-	1	HEAR ME NOW SECONDHAND SERENADE (GLASSNOTE/EAST WEST)
15	14	90	DARK HORSE NICKELBACK (ROADRUNNER)

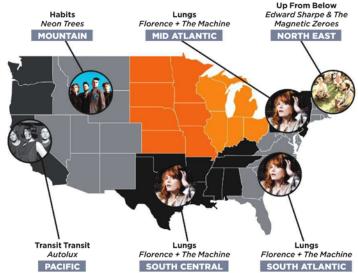
HEATSEEKERS ALBUMS Title MBER / DISTRIBUTING LABEL (PRICE) #1 FLORENCE + THE MACHINE 2 52 EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below King Of The Beach AUTOLUX **NEON TREES** 5 THE BAND PERRY 6 7 The Band Perry (EP) California Girls (EP) THE TEMPER TRAP Conditions KATIE MELUA The House PUNCH BROTHERS Antifogmatic 12 14 21 BRANTLEY GILBERT Halfway To Heaven FREDDIE GIBBS NEW Str8 Killa (EP) MIKE PHILLIPS 9 2 LIGHTS OVER PARIS THE HOPPERS The Best Of The Hoppers: From The Homecoming Series PRINCE ROYCE 17 17 12 THE LAURIE BERKNER BAND The Best Of The Laurie Berkner Band DAX RIGGS Say Goodnight To The World STEREO SKYLINE! EYES SET TO KILL 21 RE-ENTRY Broken Frames ARIEL PINK'S HAUNTED GRAFFITI LOCAL NATIVES Gorilla Manor 41 5 3 INCHES OF BLOOD Here Waits Thy Doom 25 12 3 GYPTIAN VP 1867 (15.98

- A	HIS	MEEK	NEEKS ON CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
	26	10000	39	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream
CHE STATE OF THE PARTY OF THE P	27	11	3	THE BOOKS TEMPORARY RESIDENCE 183* (14.98)	The Way Out
After a window of	28	27	4	SCHOOL OF SEVEN BELLS GHOSTLY INTERNATIONAL 597*/VAGRANT (10.98)	Disconnect From Desire
exclusivity with	29	16	6	ALEJANDRO ESCOVEDO FANTASY 31922/CONCORD (18.98)	Street Songs Of Love
iTunes, the band's album went wide to	30	NE	w	IN THE MIDST OF LIONS FACEDOWN 096 (12.98)	The Heart Of Man
all retailers last	31	3	2	36 CRAZYFISTS FERRET 135 (15.98)	Collisions And Castaways
week, thus sparking its re-entry with a	32	22	5	ARTIST VS POET FEARLESS 30136 (12.98)	Favorite Fix
385% gain.	33	23	16	TROMBONE SHORTY VERVE FORECAST 014194/VG (10.98)	Backatown
	34	34	48	SIDEWALK PROPHETS FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)	These Simple Truths
7	35	49	15	CRYSTAL CASTLES FICTION/LAST GANG/LIES/UNIVERSAL MOTOWN 014374/JMRG (10	Crystal Castles
The Sacramento, Calif., four-piece	36	39	7	PIERCE THE VEIL EQUAL VISION 151 (12.98)	Selfish Machines
pop/rock band	37	RE-EN	TRY	NNEKA YO MAMA-S/FOUR/DECON/EPIC 78/SONY MUSIC (12.98)	Concrete Jungle
makes its Billboard debut with this five-	38	NE	w	RED HORSE FEATURING GILKYSON, GOR	KA, KAPLANSKY Red Horse
song EP (2,000).	39	33	18	PAPER TONGUES A&M/0CTONE 013970/IGA (12.98)	Paper Tongues
	40	50	12	NIKKI YANOFSKY DECCA 014138 (9.98)	Nikki
	4	RE-EN	TRY	THE READY SET SIRE/DECAYDANCE 523723/WARNER BROS. (10.98)	I'm Alive, I'm Dreaming
	42	43	5	IWRESTLEDABEARONCE CENTURY MEDIA 8604 (12.98)	It's All Happening
	43	10	2	MINATURE TIGERS MODERN ART 012* (14.98)	FORTRESS
9	44	RE-EN	TRY	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimO
The album's title track was iTunes'	45	19	6	JIMMY WEBB E1 2058 (17.98)	Just Across The River
free Discovery Download last	46	44	6	REVIVE CONSUMING FIRE/ESSENTIAL 10917/SONY MUSIC (9.98)	Blink
week, which likely	47	NEV	w	WRETCHED VICTORY 559 (13.98)	Beyond The Gate
sparks the set's 66% increase (and	48	RE-EN	TRY	CRASH KINGS CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Crash Kings
104% jump in	49	RE-EN	TRY	HAMIE VALICHAN	Vaughan Plays Blues, Ballads & Favorites
digital sales).	50	48	3	PLAN B PINA 02022/SONY MUSIC LATIN (11.98)	House Of Pleasure

HEATSEEKERS SONGS

#1 IF I DIE YOUNG THE BAND PERRY (REPUB 2 16 ANIMAL NEON TREES (MERCURY/IDJMG) LA LA LA AUBURN FEATURING IYAZ (BELUGA HEIGHTS/WARNER BROS.) 143 Iobby Brackins Featuring Ray J (Tycoon Status/Universal Republic WE'LL BE A DREAM WE THE KINGS FEATURING DEMI I RING DEMI LOVATO (S-CUR' 7 17 HOLD YOU (HOLD YUH) 8 18 LAY ME DOWN THE DIRTY HEADS FEATURING ROME (EXECUTIVE) LOVE LIKE WOE 9 10 NEW CITY IS OURS 11 6 BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK) WHY WOULD YOU STAY? 14 13 12 23 2 LITTLE LION MAN OUR GOD 16 12 11 SHADOWS HARD IN DA PAINT TURNING HOME TOOT IT AND BOOT IT NINA BONITA 0 (MACHETE/UNIVERSAL MUSIC LATINO) WHO DAT 15 6 STAND BY ME 21 12 YERBATERO 24 NEW

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Hot Chelle Rae, "Bleed"

Chart success (and the song's No. 40 debut on the Mainstream Top 40 tally) seemed predestined for pop/rock quartet Hot Chelle Rae. Two members are sons of songwriter Keith Follese, while the other two are the respective offspring of Paul Overstreet and Phil Keaggy.



Litchfield California Girls (EP) Lights Over Paris Turn Off The Lights (EP) Taddy Porter Taddy Porter Artist Vs Poet Eyes Set To Kill Walter Trout Florence + The Machine Trampled By Turtles Semi Precious Weapons The Band Perry

Е	AST NORTH CENTRAL
1	Litchfield California Girls (EP)
2	Edward Sharpe & The Magnetic Zeroes Up From Below
3	Lights Over Paris Turn Off The Lights (EP)
4	XFactor1 Hope For Tomorrow
5	Eyes Set To Kill Broken Frames
6	Florence + The Machine Lungs
7	Artist Vs Poet Favorite Fix
8	Wavves King Of The Beach
9	iwrestledabearonce It's All Happening
10	Neon Trees Habits

24

54

28 35 27

15

34

54

67

75

84

84

71

85

53

76

77

97

69

				E BILLBOARD HOT 100°		
VEEK	AST	Z WEEKS AGO	VEEKS IN CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	ERT.	-
1	1	1	7	LOVE THE WAY YOU LIE Eminem Featuring Rihanna WESISHADY/AFTERMATH/MITERSCOPE WESISHADY/AFTERMATH/MITERSCOPE	9	-
5	3	3	10	GREATEST DYNAMITE Taio Cruz		
1	HOT	_	1	GAINER/AIRPLAY DR. LUKE, B.BLANCO (L. GOTTWALD, K. S. MARTIN, B. LEVIN, B. MCKEE, T. CRUZ) OF MERCURY, ID. MINE Taylor Swift	IMG	
	2	2		NCHAPMAN,TSWIFT (TSWIFT) CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg	F	i
			Made PT 1	DR. LUKE_MAX MARTIN,B BLANCO (K.PERRYL.GOTTWALD,K.S.MARTIN,B LEVIN(B.MCKEË,C.C.BROADUS JR.) G CAPITOL I LIKE IT Enrique Iglesias Featuring Pitbull		
,	5	6		REDONE (N.KHAYAT,E.IGLESIAS,L.RICHIE.A.C.PEREZ) © UNIVERSAL REPUBLIC AIRPLANES B.o.B Featuring Hayley Williams	_	
3	4	4	17	ALEX DA KID, FRANK E (B.R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLIET, SOMMERS) 🗡 REBELROCK, GRAND HUSTLE/ATLANTIC	۲	
7	6	7	15	COOLER THAN ME Mike Posner M Posner (M Posner E HOLLJES) Mike Posner @ J/RMG		
2	9	12	0	DJ GOT US FALLIN' IN LOVE MAX MARTIN,SHELLBACK (K.S.MARTIN,SHELLBACK,S.KOTECHA,A.C.PEREZ) Usher Featuring Pitbull GO LAFACE/JLG		
9	7	20	3	TEENAGE DREAM DR. LUKE,B.BLANCO,MAX MARTIN (K.PERRYL, GOTTWALD,K.S.MARTIN,B.LEVIN,B.MCKEE) Katy Perry © CAPITOL CAPITOL		
0	11	10	19	RIDIN' SOLO J.R.ROTEM (J.DESROULEAUX.J.R.ROTEM) J.R.ROTEM (J.DESROULEAUX.J.R.ROTEM) BELUGA HEIGHTS, WARNER BROS.	•	
1	8	5	19	BILLIONAIRE THE SMEEZINGTONS (T.MCCOY,B MARS, PLAWRENCE, A.LEVINE) Travie McCoy Featuring Bruno Mars MAPPY BOY,DECAYDANCE,FUELED BY RAMEN/RRP		
2	12	9	14	FIND YOUR LOVE Drake		
3	10	8	10	KWESTLIBHASKERNO LD. (A GRAHAM, KWESTE WILSON, PREMIOLDS, LIBHASKER) O YOUNG MONEY/CASH MONEY/UNWERSAL MOTOWN OMG Usher Featuring will.i.am		
20				WILLIAM (W.ADAMS) © LAFACE/JLG NOT AFRAID Eminem		
4	13	11		BDI-1DA (M.MATHERS.L.E.RESTO,M.SAMUELS.J.EVANS,M.BURNETTE) @ WEB/SHADDY/AFTERMATH/INITERSCOPE GREATEST MAGIC B.o.B Featuring Rivers Cuomo		
5	22	27	9	GAINER/DIGITAL DR. LUKE (LGOTTWALD.R.CUOMO,B.R.SIMMONS, JR.)		
6	14	14	10	YOUR LOVE Nicki Minaj A WANSEL, D FREEMAN, J PHUGHES, W FELDER) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		
7	18	21	7	MISERY RJ LANGE (A LEVINE, J CARMICHAEL, S. FARRAR) Maroon 5 ⊕ ABM/OCTONE/INTERSCOPE		
8	96		2	THE BOYS OF FALL 8.CANNON,K.CHESNEY (C.BEATHARD,D.TURNBULL) Kenny Chesney ⊕⊕ BNA		
9	16	16	45	HEY, SOUL SISTER M. TEREFE, ESPIONAGE, G. WATTENBERG (PMONAHAN, E. LIND, A. BJORKLUND) Train O COLUMBIA	4	
0	36	43	3	JUST THE WAY YOU ARE THE SMEEZINGTONS, MEEDLZ (B. MARS, PLAWRENCE, A.LEVINE, K. CAIN, K. WALTON) Bruno Mars • ELEKTRA/AILANTIC		
1	19	17	24	BREAK YOUR HEART Taio Cruz Featuring Ludacris	2	
2	21	18		T.CRUZ,F.T.SMITH (T.CRUZ,F.T.SMITH,C.BRIDGES) ALEJANDRO Lady Gaga		
				REDONE, LADY GAGA (N.XHAYAT, S.G. GERMANOTTA) OO STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE BULLETPROOF La Roux		
3	15	15	4	BLANGMAID, E.JACKSON (E.JACKSON, BLANGMAID) OGG BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE CLUB CAN'T HANDLE ME Flo Rida Featuring David Guetta		
4)	33	52	- G	DEGETTA (DILLARD,C.KEYX.C.LIVINGSTON,M.CAREN,D.GUETTA,FRIESTERER,G.TUINFORT) O POE BOYATLANTIC IMPOSSIBLE Shortelle		
5	17	13	16	ARNTHOR (A.BIRGISSON,I.WROLDSEN) SRP/SRC/UNIVERSAL MOTOWN		
6	28	32	11	THE ONLY EXCEPTION Paramore R.GAVALLO,PARAMORE (H.WILLIAMS,J.FARRO) © FUELED BY RAMEN/ATLANTIC/RRP		
7	52	92	4	TAKE IT OFF DR. LUKE (K.SEBERT,L.GOTTWALD,C.KELLY) ■ KEMOSABE/RCA/RMG		
8	25	26	21	THERE GOES MY BABY JIM JONSIN,RICO LOVE (RICO LOVE,J.G.SCHEFFER,F.ROMANO,D.MORRIS) Usher ⊎ LAFACE/JLG		
9	23	19	26	YOUR LOVE IS MY DRUG DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN) © KEMOSABE/RCA/RMG		
0	20	-	2	STUCK LIKE GLUE Sugarland		
ð	37	42	11	B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES,K.BUSH,K.GRIFFIN,S.CARTER) MERCURY NASHVILLE TEACH ME HOW TO DOUGIE Cali Swag District		
2	27	23	52	C.FOWLER,E.WEST (C.FOWLER,C.GLEE,C.CHILDS,E.WEST)	3	
3			07	PWORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, L. KEAR) ● CAPITOL NASHVILLE/CAPITOL SMILE Uncle Kracker	Ĕ	
4	31	33		R.CAVALLO (M.SHAFER,B.DALY,J.HARDING,J.80SE) © TOP DOG/ATLANTIC PRETTY BOY SWAG Soulja Boy Tell'em	=	
4	35	39	8	YOUNG SHAY,GSKIDMURPH (D.WAY,O.BYRD,J.MURPHY) • COLLIPARK,INITERSCOPE THE CATALYST Linkin Park		
5	NE	W	1	R.RUBIN,M.SHINODA (LINKIN PARK)		
6	26	24	15	UNDO IT Carrie Underwood M.BRIGHT (C.UNDERWOOD,K.DIOGUARDI,M.FREDERIKSEN,LLAIRD) ⊕ 19/ARISTA NASHVILLE	•	
7	34	36	12	FREE Zac Brown Band K.STEGALL,Z.BROWN (Z.BROWN) ⊕ HOME GROWN/ATLANTIC/BIGGER PICTURE		
8	30	25	18	UN-THINKABLE (I'M READY) A.KEYS,K.BROTHERS,N.SHEBIB (A.KEYS,A.GRAHAM,K.BROTHERS, JR.,N.SHEBIB) Alicia Keys MBK/J/RMG		
9	29	29	15	LOVER, LOVER D.BRAINARD,J.NIEMANN (D.PRITZKER) Jerrod Niemann G SEA GAYLE/ARISTA MASHVILLE		
0	42	48	11	HALF OF MY HEART John Mayer		
1	38	45	10	GOT YOUR BACK T.I. Featuring Keri Hilson		
2	24	22	14	DJ TOOMP (C.J.HARRIS, JR.A.DAVIS,T.NASH) ●● GRAND ĤUSTLE/ATLANTIC MY FIRST KISS 3OH!3 Featuring Ke\$ha	•	
			25	DR. LUKE, B. BLANCO (L. GOTTWALD, B. LEVIN, S. FOREMAN, N. MOTTE) • PHOTO FINISH/ATLÂNTIC/RRP BREAKEVEN The Script	_	
3	39	34	30	0.010000GHUE,M.SHEEHAMA.FRAMPTON,S.A.KIPMER (0.0100NOGHUE,M.SHEEHAMA.FRAMPTON,S.A.KIPMER)		
4	32	31	15	O QUETTA, J.C. SHORES, SAND VEE, F.RSTER, O. QUETTA, RED POOL, C. SHORES, C. WILLUS, F. RESTERER, S. WILVELM, W. ADAMS, S. F.RQUSON, SKYBLUE). • QUAINSTRAL WERKS CAPITOL		
5	45	44	10	PRETTY GOOD AT DRINKIN' BEER C.CHAMBERLAIN,B.CURRINGTON (T.JONES) Billy Currington MERCURY NASHVILLE		
6	NE	w	1	LETTING GO (DUTTY LOVE) Sean Kingston Featuring Nicki Minaj STARGATE (K. ANDERSON,M.S. ERIKSEN,T.E. HERMANSEN,E. DEAN,T. HALE, O.T. MARAJ) BELUGA HEIGHTS/EPIC		
7	46	47	14	LOVE LIKE CRAZY Lee Brice □.JOHNSON (□.JOHNSON,T.JAMES) ⊚ CURB		
В	47	46	16	RIDE Ciara Featuring Ludacris C.STEWART, I.NASH, C.P. A.STEWART, C. BRIDGES) Ciara Featuring Ludacris © LAFACE/JLG		
9	41	28	28	NOTHIN' ON YOU B.o.B Featuring Bruno Mars	2	
0	NE		7	THE SMEEZINGTONS (B.R.SIMMONS, JR.,B.MARS,PLAWRENCE.A.LEVINE) 400 REBELROCK/GRANĎ HUSTLE/ATLANTIC 2012 (IT AIN'T THE END) Jay Sean Featuring Nicki Minaj		
4	43	35		NOT LISTED (NOT LISTED) O CASH MONEY/UNIVERSAL REPUBLIC SECRETS OneRepublic		
1			۲	R.TEDDER (R.TEDDER)		
2	49		9	G.WATTENBERG, M. TEREFE (P.MONAHAN, G. WATTENBERG)		
3	NE	W	1	G.WELLS (K.PERRY,G.WELLS)		
				IF I HAD YOU Adam Lambert		

			KS			
Song moves 2-1 on	MEEK	WEEK	2 WEEK	WEEK!	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	CERT.
Hot 100 Airplay,	56	67	84	6	DEUCES Chris Brown Featuring Tyga & Kevin McCall	
giving the rapper	57	40	37		ROUND & ROUND Selena Gomez & The Scene	
his second No. 1 on that list. He	68	55	73		KRUDOLFJ.HALATRAX.A BOLDOKI (K.RUDOLFJ.KASHER HINDLIN.F.DOBSON,J.HALAVACS.A.BOLDOKI)	
previously led with	-		Marie		PWORLEY (K.PERRY) • REPUBLIC NASHVILLÉ ANIMAL Neon Trees	
"Lose Yourself" for 11 weeks from	59	54	70		T.PAGNOTTA (T.GLENN,T.PAGNOTTA,B.CAMPBELL) ● MERCURY/IDJMG	
November 2002 to	60	51	58		LA LA LA Auburn Featuring Iyaz J.R.ROTEM (J.R.ROTEM,K.JONES,J.D.WALKERA.CHRISTENSEN/HOENEMANNA.POTEXHINS.ZHJKOV) BELJIGA HEIGHTS WARNER BROS.	
January 2003.	61	60	65		OUR KIND OF LOVE PWORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE) Lady Antebellum G CAPITOL NASHVILLE	
	62	61	71		I'M IN D.HUFF,K.URBAN (R.FOSTER,G.MIDDLEMAN) CAPITOL NASHVILLE CAPITOL NASHVILLE	
	63	65	67		B.M.F. (BLOWIN' MONEY FAST) Rick Ross Featuring Styles P	
	64	62	64		LEX LUGER (W.ROBERTS II, L.A.LEWIS, D.STYLES) • MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG KING OF ANYTHING Sara Bareilles	
2			(mail)		N.AVRON (S.BAREILLES) ● EPIC POWER Kanye West	
Title moves into the	65	71	72		STANDS AND A GOOD THING Luke Bryan	
runner-up spot	66	58	51	20	J.STEVENS (L.BRYAN,D.DAVIDSON)	
with Airplay Gainer honors as audience	67	63	60		I NEVER TOLD YOU Colbie Caillat K.CAILLAT (C.CAILLAT,K.DIOGUARDI,J.REEVES) ⊕ UNIVERSAL REPUBLIC	
impressions	68	99	-		ROCKSTAR 101 Rihanna Featuring Slash C.STEWART,T.NASH (T.NASH,C.A.STEWART,R.FENTY) ® SRP/DEF JAM/IDJMG	
increase to 103.1 million, according	69	73	76		LITTLE WHITE CHURCH Little Big Town	
to Nielsen BDS (up	70	77	81		WXRRPATRICK_LITTLE BIG TOWN (K.FARICHILD, WXRRPATRICK_K.SCHALPMAN, PSWEET_L.WESTBROOK)	
22%).	71		2000		S.HENDRICKS (R.AKINS,B.HAYSLIPD.DAVIDSON) • REPRISE (NASHVILLE).WMM WAKA WAKA (THIS TIME FOR AFRICA) Shakira Featuring Freshlyground	
	100000	69	59		SI MEBARAK RIPOLL J NILL (SI MEBARAK RIPOLL J HILLE KOJIDIE D. B. E VICTOR Z. B. JEAN PAUL) THE HOUSE THAT BUILT ME Miranda Lambert	
- man	72	66	57	20	FLIDDELL,M.WRUCKE (T.DOUGLAS, A.SHAMBLIN)	•
	73	72	68		LOSE MY MIND DRUMMA 80Y (J.W.JENKINS,C.GHOLSON,A.WASHINGTON) Young Jeezy Featuring Plies Office CTE/DEF JAM/IDJMG	
18	74	59	40		HELLO GOOD MORNING DID DANJA (RICO LOVE, FN. HILLS, M. ARAICA, C. J. HARRIS, JR.) DID DID DID DID MORNING DID DID DID MORNING B 8AD BOY/INTERSCOPE	
Song's 78-spot	75	64	54		ROCK THAT BODY The Black Eyed Peas 0.648TR.NI. I.J.N.N.NIGHT.F.RINJ.629N.B.A.PHERJ.GOWLE-FIRESCOPL.GGETTA.N.NIGHT.A.NILDRU BAPTETILL MARGOLGGWAD, R.J. @ REPRESCOPL	
jump is driven by 82,000 downloads,	76	57	38		SOMEBODY TO LOVE Justin Bieber	
according to Nielsen	77	68	55		STEREOTYPES (J. YIP.J REEVES, R. ROMULUS, H. BRIGHT, J. BIEBER) SCHOOLBOY/RAYMOND BRAUM/ISLAND/IDJMG THIS AFTERNOON Nickelback	
SoundScan, good		12350	100		R.J.LANGE,NICKELBACK,J.MOI (NICKELBACK,R.J.LANGE,C.KROEGER) Miranda Cosgrove Miranda Cosgrove	
for a No. 14 debut on Digital Songs.	78	78	83		AMMO,KOOL KOJAK (L.GOTTWALD,C.KELLY,M.COSGROVE) ⊕ COLUMBIA	
Sum betters his own	79	75	74		B.MANN (PINK,B.MANN) • LAFACE/JLG	
record for largest opening-week	80	82	85		COME BACK SONG FROGERS (D.RUCKER,C.STAPLETON,C.BEATHARD) Darius Rucker CAPITOL NASHVILLE	
downloads by a	81	85	75		CHAMPAGNE LIFE Ne-Yo D.GOUGH (S.C.SMITH,D.GOUGH) ⊕ DEF JAM/IDJMG	
male country artist,	82	81	87		FARMER'S DAUGHTER Rodney Atkins THEWITT,R.ATKINS (M.GREEN,B.HAYSLIPR.AKINS) OURB	
set with "Out Last Night" (71,000) in	83	74	66		WATER Brad Paisley	
June 2009.	84	86	89		FROGERS (B.PAISLEY,C.DUBOIS,K.LOVELACE) ⊕ ARISTA NASHVILLE 143 Bobby Brackins Featuring Ray J	
35	-				NIC NAC (B.BRACKINS,W.NORWOOD JR,N.BALDING) ● TYCOON STATUS/UNIVERSAL REPUBLIC ALL OVER ME Josh Turner	
Rock band makes a fast start on the	85	84	90		F.ROGERS (B.HAYSLIP,D.DAVIDSON,R.AKINS) • MCA NASHVILLE	
rock radio charts	86	87	97		C.CHAMBERLAIN (T.LANE, D.LEE, J.PARK)	
(see page 48) and	87	92	79		BREAK MY BANK M.SQUIRE, D. SHARPE (D.A. THOMAS, E.H. BENJAMIN V,D. SHARPE, M. SQUIRE) New Boyz Featuring Iyaz SHOTTY/ASYLUM/WARNER BROS.	
opens with 60,000 downloads, placing	88	93	94		LOVE ALL OVER ME J.DUPRI,B.M.COX (J.DUPRI,B.M.COX,C.JOHNSON) J/RMG	
it at No. 20 on Hot	89	88	93		THIS AIN'T NOTHIN' Craig Morgan PO'DDNNELL, C.MORGAN (C. DUBDIS, K.K. PHILLIPS) O BNA	
Digital Songs and	90	94	95		BITTERSWEET Fantasia	
No. 1 on Rock Digital Songs.	91	70	53		C.HARMONY (C.HARMON,C.KELLY) BEAUTIFUL MONSTER Ne-Yo	
	-		-		STARGATE, SAND VEE (S.C.SMITH, M.S.ERIKSEN, T.E.HERMANSEN, S. WILHELM) • DEF JAM/IDJMG	
96 After the ten 20	92	76	56		J.LOWENSTEIN (J.LOWENSTEIN, J.BRENTLINGER)	
After the top 20 breakthrough of	93	80	78	6	WE'LL BE A DREAM WE the Kings Featuring Demi Lovato S*A*M,SLUGGO (T.CLARK) ⊕ S-CURVE	
"Breakeven" (No.	94	N	EW		SEPTEMBER Daughtry H.BENSON (C. DAUGHTRY, J. STEELY) © 19/RCA/RMG	
21 this week), Epic Records decided to	95	90	77		HOLD YOU (HOLD YUH) Gyptian FIRE PETER (W.EDWARDS,R.JOHNSON) 000 VP	
re-work this track,	96	N	EW	1	THE MAN WHO CAN'T BE MOVED The Script	
the first single from the band's debut	97	⊢	NTRY	2	D.0'DONOGHUE,M.SHEEHAN (D.0'DONOGHUE,M.SHEEHAN,A.FRAMPTON,S.A.KIPNER) • PHONOGENIC/EPIC FANCY Drake Featuring T.I. & Swizz Beatz	
album, to radio. In					SWIZZ BEATZ, N. SHEBB (A. GRAHAMAN, SHEBB, M. SAMUELS, K. DEAN, A. JOHNSON, H. ZANT) YOUNG MONEY, CASH MONEY, UNIVERSAL, MOTOWN CRAZY TOWN Jason Aldean	
its first go-round it	98	91	82	17	M.KNOX (R.CLAWSON,B.JONES) BROKEN BOW	

BETWEEN THE BULLETS

89 86

SWIFT SPARKLES WITH TOP DEBUT

GES,T.NEVERSON,T.SCALES,T.TAYLOR,K.JOHNSON)

SEX ROOM



Taylor Swift becomes the second female in the history of the Billboard Hot 100 to debut multiple tracks in the top five during a calendar year as "Mine" enters at No. 3, falling one spot shy of the debut and peak of "Today Was a Fairytale" in February. Mariah Carey is the only other female with multiple top five debuts in a single year, opening at No. 1 with both "Fantasy" and "One Sweet Day" (with Boyz II Men) in 1995. Meanwhile, Eminem, who continues to reign with "Love the Way You Lie," notched

his own debut distinction six weeks ago. He became the first male to post a pair of top two bows in a career, as his "Love" started at No. 2 after "Not Afraid" debuted in the top spot in May. -Silvio Pietroluongo

Ludacris Featuring Trey Songz

© DTP/DEF JAM/IDJMG

its first go-round it reached No. 15 on

HOT 100 AIRPLAY TITLE SEE STATES (IMPRINT/PROMOTION LABEL) 1 2 8 LOVE THE WAY YOU LIE LOVE THE WAY YOU LIE LOVE THE WAY FOR THE THE WAY AS PROPERTIES AND THE STATE OF THE ST SE TITLE SE ARTIST (IMPRINT/PROMOTION LABEL) 26 39 3 TEENAGE DREAM KATY PERRY (CAPITOL) 1 13 CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) AIRPLANES 26 10 FREE ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE) 15 AIRPLANES BOB FEAT HALEY WILLIAMS PEBELROCK GRAND HUSTLE ATLANTIC 21 19 YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) 3 14 FIND YOUR LOVE 33 11 ALL ABOUT TONIGHT BLAKE SHELTON (REPRISE (NASHVILLE)/WW VG MONEY/CASH MONEY/UNIVERSAL MOTO DYNAMITE TAIO CRUZ (MERCURY/IDJMG) OMG 32 11 I'M IN KEITH URBAN (CAPITOL 30 31 25 27 NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK GRAND HUSTLE/ATLANTIC) 5 19 USHER FEAT. WILL.I.AM (LAFACE/JLG) 27 13 LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) COOLER THAN ME BILLIONAIRE THE ONLY EXCEPTION 47 5 YOUR LOVE 34 28 13 9 11 YOUR LOVE NICK MINLA) YOUNG MOREYCASH MONEYUNWERSAL MOTOWNO 12 10 I LIKE IT ENROUE IGLESIAS FEAT PTBULL (LIMVERSAL REPUBLICUNWERSAL) MAGIC 43 4 B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC) RIDIN' SOLO ASON DERULO (BELUGA HEIGHTS/WARNER BROS.) 14 4 DJ GOT US FALLIN' IN LOVE 36 11 LOVE LIKE CRAZY 31 12 UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE) 37 7 PRETTY GOOD AT DRINKIN' BEER THERE GOES MY BABY 11 18 NOT AFRAID 17 12 B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT STYLES P (MAYBACH SUPAN-SLIDE DEF JA PRETTY BOY SWAG UN-THINKABLE (I'M READY) 13 19 40 36 HEY, SOUL SISTER 35 6 SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) BREAK YOUR HEART OUR KIND OF LOVE 42 40 8 42 10 TEACH ME HOW TO DOUGIE NEED YOU NOW BULLETPROOF JUST THE WAY YOU ARE 16 17 58 2 41 15 LOSE MY MIND SMILE UNCLE KRACKER (TOP DOG/ATLANTIC) YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG 48 9 GOT YOUR BACK T.I. FEAT KERI HILSON (GRAND HUSTLE/ATLANTIC) 59 4 CHAMPAGNE LIFE NETW (DEF JAM/IDJMB) MISERY 30 6 MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE RIDE CIARA FEAT LUDACRIS (LAFACE/JLG) 47 24 11 DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG) THE BOYS OF FALL 23 28 BREAKEVEN THE SCRIPT (PHONOGENIC/E) 67 2 18 ALEJANDRO LADY GAGA (STREAMUN MISS ME 49 4 LOVE ALL OVER ME MONICA (J/RMG) 25 29 6 DRAKE FEAT, LIL WAYNE MOUNG MON

HOT DIGITAL SONGS

TITLE

e necompassing pop, allet neck, courtry, R&A'har-hop, Christian, gospel, dance, jazz and Lain formats, are electrorically monited. HoT bidITAL SONGS, bidITAL SONGS: The top-balling overall and gene-especific, respectively, downloaded racks, as compuled their 100 Ambilloy and the Digital Songs data is used to compule the Billboard Hot 100, Alle Inerts: 8, 2010, 65 Global Media, LLC and their 100 Ambilloy and the Digital Songs data is used to compule the Billboard Hot 100, Alle Inerts: 8, 2010, 65 Global Media, LLC and

HOT Niels

THIS	LAST	WEEKS	ARTIST (IMPRINT/PROMOTION LABEL)	
0	-	1	THE CATALYST LINKIN PARK (WARNER BROS.)	
2	1	31	HEY, SOUL SISTER TRAIN (COLUMBIA)	Ľ
3	3	14	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
4	2	12	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
5	5	16	ANIMAL NEON TREES (MERCURY/IDJMG)	
6	6	10	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
7	4	11	IF IT'S LOVE TRAIN (COLUMBIA)	
8	7	31	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	C
9	8	20	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
10	10	22	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
11	12	31	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
12	23	5	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)	
13	13	4	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
14	18	3	LITTLE LION MAN MUNFORD & SONS (GENTLEMAN OF THE ROAD RED GLASSNOTE)	
15	9	12	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	

THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	20.00
0	-	1	#1 MINE TAYLOR SWIFT (BIG MACHINE)	
2	-	4	THE BOYS OF FALL KENNY CHESNEY (BNA)	
3	1	3	STUCK LIKE GLUE SUGARLAND (MERCURY)	
4	3	8	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
5	4	18	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
6	2	14	UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	•
7	5	14	FREE ZAC SPOWN SAMO HOME GROWN SOUTHERN GROUND/ATLANTIC BEGGE PICTURE)	
8	6	10	PRETTY GOOD AT DRINKIN' BEER	
9	7	31	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	E
10	9	20	LOVE LIKE CRAZY LEE BRICE (CURB)	
11	10	20	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)	C
12	8	24	PRAY FOR YOU JAKIN AND THE LONG ROAD TO LONE LIFECULCOUNTERSAL REPORTED WHO WE'D	
13	12	18	FARMER'S DAUGHTER RODNEY ATKINS (CURB)	
14	11	21	THE HOUSE THAT BUILT ME	
15	14	13	LITTLE WHITE CHURCH	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	7	LOVE THE WAY YOU LIE TWISS BIMEN FEXT RHWNIA MEDISHOVAFTENMAN INTERSCOPE	
2	3	4	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	
3	2	17	AIRPLANES BOB FEAT HAYLEY WILLIAMS FEBELFOOK GRAND HISTLE AT ANTICO	
4	6	14	MAGIC B.O.B. FEAT. REVERS CUOMO (RESELACION/GRAND HUSTLE/ATLANTIC)	
5	4	14	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
6	5	19	OMG USHER FEAT. WILL.LAM (LAFACE/JLG)	
7	8	10	YOUR LOVE NIXI MINU (YOUNG MONEYCASH MONEYUNIVERSAL MOTOWNUMRS)	
8	7	14	FIND YOUR LOVE DRAKE (YOUNG MONEYCASH MONEYUNWERSAL MOTOWN UMRG)	
9	10	12	TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL)	
10	17	2	ROCKSTAR 101 RIHANNA FEAT, SLASH (SRP/DEF JAM/IDJMG)	
11	12	9	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
12	9	25	ALL I DO IS WIN DJ KHALED FEAT T-PAIN LLIDACRIS. SHOOP DOGG & RICK ROSS (WE THE RESTLET)	•
13	11	10	GOT YOUR BACK T.I. FEATURING KERI HILSON (GRAND HUSTLE/ATLANTIC)	
14	16	6	DEUCES CHRIS BROWN FEAT, TYGA & KEVIN MCCALL, (IVE.(JL.G)	
15	25	6	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	

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THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	13	WAKA WAKA (THIS TIME FOR AFRICA) 13 WKS SHAKIRA FEAT FRESHOVEROUND (FRCSON MUSCLATIN)	
2	2	31	I KNOW YOU WANT ME (CALLE OCHO)	2
3	4	31	HIPS DON'T LIE SHAKIRA FEAT WYCLEF JEAN (EPICSON) MUSIC LATIN)	
4	5	15	CUANDO ME ENAMORO ERIQUE IGLESIAS FEAT, JUAN LUIS GLIERRA JUANERSAL MUSIC LATINO.	
5	6	31	HEROE ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO)	
6	3	21	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)	
7	7	31	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	•
8	9	26	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
9	8	31	DIMELO ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO)	
10	11	25	STAND BY ME PRINCE ROYCE (TOP STOP)	
11	-	1	LABIOS DE MIEL LUIS MIGUEL (WARNER LATINA)	
12	-	1	YO CANTO LOS LOBOS (SHOUT! FACTORY)	
13	14	11	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)	
14	12	2	IRRESISTIBLE WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
15	13	7	LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)	

EN	NA NA	WE	ARTIST (IMPRINT/PROMOTION LABEL)	19	롣볼	22	NN N	ARTIST (IMPRINT/PROMOTION LABEL)	===
0	-	1	#1 MINE TAYLOR SWIFT (BIG MACHINE)		26	-	1	2012 (IT AIN"T THE END) JAY SEAN FEAT NICKI MINAJ (CASH MONEY LINVERSAL REPUBLIC)	
2	1	7	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB SHADY (AFTERMATH INTERSCOPE)		27	17	14	MY FIRST KISS 30H3 FEAT, KESHA (PHOTO FINSH/ATLANTIC/RRP)	•
3	2	10	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)		28	19	14	FIND YOUR LOVE DRAKE (YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN UMRG)	
4	3	11	I LIKE IT Enrique iglesias feat pitbull (universal republic)		29	27	19	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	4	3	TEENAGE DREAM KATY PERRY (CAPITOL)		30	26	8	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
6	7	4	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)		31	32	7	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)	
7	5	13	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)		32	16	15	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)	
8	8	14	COOLER THAN ME MIKE POSNER (J/RMG)		33	25	24	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	2
9	6	17	AIRPLANES 8.08 FEAT HAVLEY WILLIAMS (PEBELROOX/GRAND HUSTLE/ATLANTIC)		34	22	7	ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
10	9	19	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	•	35	23	22	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
0	14	6	MAGIC B.O.B FEAT RIVERS CUOMO (REBELROOX/GRAVID HUSTLE/ATLAVTIC)		36	64	2	ROCKSTAR 101 RIHANNA FEAT. SLASH (SRP/DEF JAM/IDJMG)	
12	10	14	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		37	36	5	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
13	11	18	BILLIONAIRE TRAVE MCCOY FEXT. BRUNO WARS (NAPPY BOYCECADANCER, R.E.D. BY FAMILY RPP)		38	35	3	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
14	-	1	THE BOYS OF FALL KENNY CHESNEY (BNA)		39	24	6	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
15	20	4	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)		40	30	12	GETTIN' OVER YOU DAVID QUETTA & CHRIS WILLIS FEAT. FERGE & LIMPAD (BLIM/ASTRALIXERYS/CAPITOL)	
16	29	3	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)		41	28	26	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)	
17	12	2	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE)		42	31	23	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)	•
18	13	19	OMG USHER FEAT. WILLIAM (LAFACE/JLG)		43	40	5	IF I HAD YOU ADAM LAMBERT (19/RCA/RMG)	
19	15	7	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)		44	34	8	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
20	-	1	THE CATALYST LINKIN PARK (WARNER BROS.)		45	39	3	AUBURN FEATURING IYAZ (BELUGA HEIGHTS WARNER BROS.)	
21	42	3	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)		46	37	14	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
22	-	1	NOT LIKE THE MOVIES KATY PERRY (CAPITOL)		47	33	14	UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	•
23	-	1	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT, NICKI MINAJ (BELUGA HEIGHTS, EPIC)		48	47	6	ANIMAL NEON TREES (MERCURY/IDJMG)	
24	18	44	HEY, SOUL SISTER TRAIN (COLUMBIA)	4	49	51	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)	
25	21	10	YOUR LOVE NICK! MINAJ (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN)		50	44	6	IF IT'S LOVE TRAIN (COLUMBIA)	

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THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT.
1	1	13	WAKA WAKA (THIS TIME FOR AFRICA) 13 WKS SHAKIRA FEAT FRESHLYBROUND (FPCSONY MUSIC LATIN)	
2	2	31	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2
3	4	31	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
4	5	15	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (JUNIFERAL MUSIC LATINO)	
5	6	31	HEROE ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO)	
6	3	21	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)	
7	7	31	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	•
8	8	31	DIMELO ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO)	
9	-	1	LABIOS DE MIEL LUIS MIGUEL (WARNER LATINA)	
10	-	1	YO CANTO LOS LOBOS (SHOUT! FACTORY)	
•	9	11	ALEJATE DE MI CAMILA (SONY MUSIC LATIN)	
12	10	31	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)	
13	11	28	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO)	
14	12	31	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	
15	16	9	YERBATERO JUANES (UNIVERSAL MUSIC LATINO)	

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THIS	LAST	WEEKS	ARTIST (IMPRINT/LABEL)	CERT.
1	1	7	#1 LOVE THE WAY YOU LIE 7 WKS EMINEM FEAT RHAWNA (MEBISHADY/AFTERMATH/MTERSCOPE).	
2	2	17	AIRPLANES B.O.B. FEAT. HAYLEY WILLIAMS (FEBEL COCK GRAND HUSTLE ATLANTIC)	
3	4	15	MAGIC B.O.B FEAT, RIVERS CUOMO (REBELECCX/GRAVID HJ.STLE/ATLAVITIC)	
4	3	14	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
5	5	6	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)	
6	6	10	YOUR LOVE NICKI MINAJ YOUNG MONEY(CASH MONEY(UNIVERSAL MOTOWN) UNIVERSE	
7	8	13	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)	
8	10	9	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
9	7	25	ALL I DO IS WIN DJ KHALED FERT T-PAIN LUDACRIS, SWOOP DOOG & RICK ROSS (HE THE BESTET)	•
10	9	10	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)	
1	19	6	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
12	12	12	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEATURING TJ. (BAD BOY/INTERSCOPE)	
13	20	12	143 Bobby Brackins Featuring Ray J (Tyccool Status Linnersal, Republic	
14	13	7	NO LOVE EMNEM FEXT, LIL WAYNE (MEB/SHADY/AFTERMATH/INTERSCOPE)	
15	30	10	LIKE A G6 FAR'EAST MOVEMENT FEAT CATARACS & DEV (CHERRYTREE/INTERSCOPE)	

POP/ADULT/ROCK Billboard

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	6		M	AINSTREAM OP 40
	A		TC	P 40 [™]
١	×	_×	KS	TITLE
	THIS	LAST	WEEKS ON CHT	ARTIST (IMPRINT / PROMOTION LABEL)
	0	2	7	LOVE THE WAY YOU LIE SMINEN FEAT, RHANNA (WEB; SHADY; AFTERMATH, INTERSCOPE)
	2	1	13	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
	3	4	15	COOLER THAN ME MIKE POSNER (J/RMG)
	4	3	15	AIRPLANES BOB FEAT HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
	6	6	9	GREATEST DYNAMITE GAINER TAIO CRUZ (MERCURY/IDJMG)
1	6	5	19	BILLIONAIRE TRAVIE MICCOY FEAT. BRUND MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP)
1	7	7	11	RIDIN' SOLO
	ā	9	11	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) I LIKE IT
ĺ	9	8	10	FIND YOUR LOVE
١	0	14	4	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
	_			OMG
١	11	10	18	USHER FEAT. WILL.LAM (LAFACE/JLG) THE ONLY EXCEPTION
	12	15	13	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) MISERY
ı	13	17	6	MAROON 5 (A&M/OCTONE/INTERSCOPE)
	14	25	2	TEENAGE DREAM KATY PERRY (CAPITOL)
	15	11	19	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
	16	13	23	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
l	17	20	12	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
	18	12	17	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
	19	22	5	MAGIC B.O.B FEAT. RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)
	20	16	25	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
Ì	21	27	3	TAKE IT OFF KESHA (KEMOSABE/RCA/RMG)
1	22	23	9	KISSIN U
i	23	18	19	MIRANDA COSGROVE (COLUMBIA) ALEJANDRO
١	24	26	4	YOUR LOVE YOUR LOVE
ĺ	25	21	13	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) GETTIN' OVER YOU
١	26	35	2	JUST THE WAY YOU ARE
	\sim		7	BRUNO MARS (ELEKTRA/ATLANTIC) IF I HAD YOU
١	27	28		ADAM LAMBERT (19/RCA/RMG) WE'LL BE A DREAM
	28	24	16	WE THE KINGS FEAT. DEMI LOVATO (S-CURVE) MY FIRST KISS
١	29	19	12	30HI3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP) SECRETS
	30	30	7	ONEREPUBLIC (MOSLEY/INTERSCOPE)
١	31)	33	5	HALF OF MY HEART JOHN MAYER (COLUMBIA)
	32	34	4	LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.)
١	33	31	4	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
	34	29	7	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
	35	37	3	IF IT'S LOVE TRAIN (COLUMBIA)
	36	38	2	ANIMAL NEON TREES (MERCURY/IDJMG)
ı				THE ACTORNOOM

With a 2-1 lift on the Mainstream Top 40 chart for Eminem's "Love the Way You Lie," the song's featured artist, Rihanna, equals the mark for most No. 1s since the Nielsen BDS-based survey launched in 1992.

THIS AFTERNOON HAVEN'T MET YOU YET BEAUTIFUL MONSTER

BLEED HOT CHELLE RAE (IMO/JIVE/JLG)

Rihanna joins Mariah Carey, who tallied six chart leaders between 1993 and 2005; Beyoncé (2003-10); and Lady Gaga (2009-10). The latter two artists equaled Carey's sum when their "Telephone" duet reached No. 1 in March.

2006. She last led with "Rude Boy" for two weeks in May.
"Love the Way You Lie," which spends a fourth week atop the

Billboard Hot 100, is Eminem's third Mainstream Top 40 No. 1. He previously reigned with two tracks in 2002-03: chart week of July 6, 2002) and "Lose Yourself" (seven



THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	32	#1 HEY, SOUL SISTER GWKS TRAIN (COLUMBIA)
2	2	30	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	45	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
4	4	32	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
5	5	49	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
6	8	22	GREATEST BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
7	6	44	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
8	7	24	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
0	9	21	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
10	10	25	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
•	11	12	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	13	7	CALIFORNIA GURLS KATY PERRY (CAPITOL)
13	12	20	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
14	14	7	HALF OF MY HEART JOHN MAYER (COLUMBIA)
15	15	13	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
16	16	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSO
T	18	3	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
1 B	17	6	KING OF ANYTHING SARA BAREILLES (EPIC)
19	19	13	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
20	25	7	GLITTER IN THE AIR PINK (LAFACE/JLG)
21	26	3	IF IT'S LOVE TRAIN (COLUMBIA)
22	21	16	LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG)
23	20	18	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSO
24	23	9	BEAUTY IN THE WORLD MACY GRAY (CONCORD/CMG)
25	29	3	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)

ADULT TOP 40°

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 CALIFORNIA GURLS 6WKS KATY PERRY (CAPITOL)
2	3	17	IF IT'S LOVE TRAIN (COLUMBIA)
3	2	16	HALF OF MY HEART JOHN MAYER (COLUMBIA)
4	5	7	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
6	4	16	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
6	6	48	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
0	9	12	KING OF ANYTHING SARA BAREILLES (EPIC)
8	7	21	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
9	11	18	GLITTER IN THE AIR PINK (LAFACE/JLG)
10	8	27	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
0	12	10	SEPTEMBER DAUGHTRY (19/RCA/RMG)
12	14	10	HOME G00 G00 DOLLS (WARNER BROS.)
13	13	13	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
-			

			DULLETODOOF
14	17	10	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
13	13	13	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INT

ANIMAL NEON TREES (MERCURY) COOLER THAN ME YOUR LOVE IS MY DRUG

I RUN TO YOU THE TRUTH BREAK YOUR HEART

SECRETS ONERFPUBLIC (MOSLEY/INTERSCOPE)

I LIKE IT
ENRIQUE IGLESIAS FEAT PITBULL (UNIVERSAL REPUBLIC) 31 26 19 NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELRI

@		D/	OCK SONGS™
A		1	JCK SUNGS
HIS	AST	FEKS N CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
ñ	DS.	≶0 W	#1 GREATEST THE CATALYST
_			THE CROW AND THE BUTTERFLY
2	1	18	SHINEDOWN (ATLANTIC)
3	2	26	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
4	3	8	ANOTHER WAY TO DIE DISTURBED (REPRISE)
5	4	12	NIGHTMARE Avenged Sevenfold (HOPELESS/SIRE/WARNER BROS.)
6	10	60	SAVIOR
7	5	28	RISE AGAINST (DGC/INTERSCOPE) LISZTOMANIA
			IN ONE EAR
8	6	18	BAD COMPANY
9	11	11	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
10	13	17	ANIMAL NEON TREES (MERCURY/IDJMG)
11	7	27	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
12	8	21	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
13	12	8	CROSSFIRE
14	15	5	SAY YOU'LL HAUNT ME
\sim			STONE SOUR (ROADRUNNER/RRP) LESSON LEARNED
15	16	8	ALICE IN CHAINS (VIRGIN/CAPITOL) KICK IN THE TEETH
16	18	8	PAPA ROACH (ELEVEN SEVEN)
T	21	9	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
18	14	17	LET ME HEAR YOU SCREAM 0ZZY OSBOURNE (EPIC)
19	20	31	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
20	27	11	THE SOUND (JOHN M. PERKINS' BLUES)
21	24	9	SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC) HELL OF A TIME
22	32	3	HELLYEAH (EPIC) IMPOSSIBLE
\sim	-		ANBERLIN (UNIVERSAL REPUBLIC) LIGHTS OUT
23	25	6	BREAKING BENJAMIN (HOLLYWOOD)
24	23	15	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCD/VIRGIN/CAPITOL)
25	26	10	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
26	28	6	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG)
27	22	19	DIAMOND EYES DEFTONES (REPRISE)
28	30	7	TAKE A LOAD OFF
29	33	4	STONE TEMPLE PILOTS (ATLANTIC) LOVE-HATE-SEX-PAIN
30	31	5	GODSMACK (UNIVERSAL REPUBLIC) AFTERLIFE
			BUSH (INTERSCOPE) ALL NIGHT LONG
31)	34	11	BUCKCHERRY (ELEVEN SEVEN) TAKE BACK THE FEAR
32	43	5	HAIL THE VILLAIN (ROADRUNNER/RRP)
33	41	5	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
34	35	20	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
35	29	12	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)
36	38	6	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (800 800 WAX/CAPITOL)
37	44	3	PORN STAR DANCING
38		EW	MY DARKEST DAYS (MERCURY/IDJMG) THE DEVIL IN STITCHES
_			BAD RELIGION (EPITAPH) HOME
39	40	14	EDWARD SHAPE & THE MAGNETIC SPROES (COMMUNITY FARFACY NIGRANT UNIVERSAL REPUBLIC) HERO
40	37	16	SKILLET (ARDENT/INO/ATLANTIC)
41	36	16	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)

WORLD SO COLD THREE DAYS GRACE (JIVE/JLE Linkin Park logs the first No. 1 the Rock Songs chart, as "The Catalyst" launches with 12.2 million impressions. The first

49 2



ngle from "A Thousand Suns," due Sept. 14, begins at Nos. 3, 16 and

YOU AND YOUR HEART

SHOOT IT OUT 10 YEARS (UNIVERSAL REPUB

YEAH YEAH YEAH NEW POLITICS (RCA/RMG)

19 on Alternative, Active Rock and Heritage Rock, respectively.

FREAK
THE SMASHING PUMPKINS (MARTHA'S MUSIC/CO5)

I WAS A TEENAGE ANARCHIST

I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRIS HALF OF MY HEART

HIS	LAST	EEKS N CHT	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL) ANOTHER WAY TO DIE
O	1	8	SWKS DISTURBED (REPRISE)
2	2	13	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
3	3	12	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
4	4	18	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
6	5	10	HELL OF A TIME HELLYEAH (EPIC)
6	6	9	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
7	8	5	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
8	9	8	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
9	10	9	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
10	14	6	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
0	13	12	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
12	7	16	STUPID GIRL (ONLY IN HOLLYWOOI SAVING ABEL (SKIDDCD/VIRGIN/CAPITOL)
13	11	20	DIAMOND EYES DEFTONES (REPRISE)
14	12	26	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
15	16	7	END OF ME Apocalyptica feat. Gavin Rossdale (20-20/JIVE/JLG)
16	NE	W	GREATEST THE CATALYST GAINER LINKIN PARK (WARNER BROS.)
Ø	19	8	SHOOT IT OUT 10 YEARS (UNIVERSAL REPUBLIC)
18	15	17	LET ME HEAR YOU SCREAM 0ZZY OSBOURNE (EPIC)
19	21	8	PORN STAR DANCING MY DARKEST DAYS (MERCURY/IDJMG)
20	22	14	TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP)
21	20	17	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
22	18	15	TAPROOT (VICTORY)
23	23	10	ERASE MY SCARS EVANS BLUE (SOUNDS+SIGHTS)
24	26	7	STONE TEMPLE PILOTS (ATLANTIC)
25	24	13	SINCE OCTOBER (TOOTH & NAIL)
24	26	7 13	EVANE BLUE (SOUNDS + SIGHTS) TAKE A LOAD OFF STONE TEMPLE PROTS (ATLANTIC) THE WAY YOU MOVE SINCE OCTOBER (TOOTH & MAIL)
A		4	

© A		н	ERITAGE ROCK"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
2	2	17	LET ME HEAR YOU SCREAM 0ZZY 0SBOURNE (EPIC)
3	4	8	ANOTHER WAY TO DIE DISTURBED (REPRISE)
4	5	15	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
5	3	26	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
6	6	10	CARAVAN RUSH (ANTHEM/ATLANTIC)
7	7	36	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
8	8	26	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
9	9	10	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
10	10	13	I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE)
0	12	11	ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN)
12	11	12	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	13	5	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
14	16	8	KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN)
15	17	8	LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL)
16	14	20	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
1	19	5	BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DIK HAYD/CAPITOL)
18	21	7	HELL OF A TIME HELLYEAH (EPIC)
19	NE	w	GREATEST THE CATALYST GAINER LINKIN PARK (WARNER BROS.)
20	22	17	TATTOOS AND TEQUILA VINCE NEIL (ELEVEN SEVEN)
21	20	20	DIAMOND EYES DEFTONES (REPRISE)
22	28	2	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
23	25	19	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
24	26	4	LIGHTS OUT BREAKING BENJAMIN (HOLLYWOOD)
25	27	2	AFTERLIFE BUSH (INTERSCOPE)

89 stations, respectively, are and 22 HERITAGE ROCK panel 5 2010, e5 Global Media, LLC a P 40: 132, 85 and 8 7 ACTIVE ROCK at MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT week. ROCK SONGS: 183 all-format rock stations, including 7 days a week. See Charts Legend on billboard.bkz for rules

WEEK	WEEK	2 WEEKS AGO		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	CERT. PEAK POSITION	C STORES	THIS	LAST	WEEKS 2 WEEKS AGO		TITLE PRODUCER (SONGWRITER)	Artist	
0	2	2	17	#1 FREE Zac Brown Band K.STEGALL Z.BROWN (Z.BROWN)	1	The same	26	HO	T SHOT EBUT	1	MINE N.CHAPMAN, ESWIFT (ESWIFT)	Taylor Swift BIG MACHINE	
2	3	5	15	I'M IN D. HUFF,K.URBAN (R. FOSTER, G. MIDDLEMAN) G. CAPITOL NASHVILLE	2	26	27	34	-	2	WHY WAIT D. HUFFRASCAL FLATTS IN THRASHER T SHAPIRO J YEARY)	Rascal Flatts BIG MACHINE	
3)	5	6	19	ALL ABOUT TONIGHT SHENDRICKS (R.AKINS, B.HAYSLIPD, DAVIDSON) Blake Shelton © REPRISE/WMN	3	Singer scores her	28	28	32	5	TURN ON THE RADIO D. HUFF (J. PTWANG M. DAKLEY)	Reba ⊚ starstruck/valory	20
4	1	3	25	LOVER, LOVER D. BRAINARD J. NIEMANN (D. PRITZKER) Jerrod Niemann D. SEA GAYLE/ARISTA NASHYILLE SEA GAYLE/ARISTA NASHYILLE	1	second-highest debut with lead	29	26	28	11	HOW I GOT TO BE THIS WAY JSTOVER (J.S. STOVER J. MODRE, R. RUTHERFORD)	Justin Moore • VALORY	26
5	6	7	51	LOVE LIKE CRAZY Lee Brice 0_JOHNSON (D_JOHNSON,T_JAMES) • CURB	5	single from third	30	27	27	22	GROOVY LITTLE SUMMER SONG J. OTTO, P.WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS,/WMN	27
6	4	1	17	UNDO IT M.BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD) Carrie Underwood 19/ARISTA NASHVILLE	1	Album "Speak Now," due Oct. 25	31	29	30	13	THIS AIN'T NO LOVE SONG M. KNOX (TLANE MARCEL D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL	20
7	7	8	12	PRETTY GOOD AT DRINKIN' BEER Billy Currington C CHAMBERLAIN, 8 CURRINGTON (T.JONES) MERCURY	7	(see Happening Now, page 38),	32	30	29	25	SUNSHINE (EVERYBODY NEEDS A LITTLE) S.AZAR, J.NEIBANK (S.AZOR, J.YOUNG)	Steve Azar	20
3	8	10	12	OUR KIND OF LOVE PWORLEYLADY ANTERELLUM (D.HAYWOOD,C.KELLEY.H.SCOTT,BUSBEE)	8	with airplay on all	33	31	31	16	MAKIN' ME FALL IN LOVE AGAIN C.LINDSEY (K.ROCHELLE, J.T.SLATER, S.STEVENS)	Kellie Pickler	30
9	10	11	42	SMILE Uncle Kracker R CAVALLO (M.SHAFER, B. DALY, J. HARDING, J. BOSE) O TOP DOG/ATLANTIC/BIGGER PICTURE	9	but 12 of the 126 panel stations. Title	34	32	35	6	ONLY PRETTIER	Miranda Lambert © COLUMBIA	32
10	9	4	31	ARAIN IS A GOOD THING JSTEVENS (J. BRIVAN (J. DAVIDSON) © CAPITOL NASHVILLE © CAPITOL NASHVILLE	1	falls a rung shy of	35	33	34	16	FLIDDELL,M. WRUCKE (M. LAMBERT,N. HEMBY) WHILE YOU'RE STILL YOUNG M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry © COLUMBIA	32
1	11	13	4	THE BOYS OF FALL 8 CANNON, K. CHESNEY (6. SEATHARD, D. TURNSULL) 9 BONNON, K. CHESNEY (6. SEATHARD, D. TURNSULL)	11	the No. 25 start by "Love Story" in	36	35	37	12	SMOKE A LITTLE SMOKE J.JOYCE (E.CHURCH.J.HYDE.D.WILLIAMS)	Eric Church © EMI NASHVILLE	
2	13	16	17	ROLL WITH IT Easton Corbin C CHAMBERIAM (TLANE D LEE J PARK) MERCURY	12	September 2008.	37	37	40	8	JUST BY BEING YOU (HALO AND WINGS) D.HUFF (B.CAMERON, P.CONROY)	Steel Magnolia BIG MACHINE	37
13	12	12	18	ALL OVER ME FROGERS (B. HAYSLIPD DAVIDSON, R. AKINS) O MCA NASHYULLE O MCA NASHYULLE	12	-	38	36	36	17	POUND SIGN (#?*!)	Kevin Fowler	24
14	14	14	23	LITTLE WHITE CHURCH WARPPARIOCUTTLE BIG TOWN K FARD-LLDWKIRPPATROCK SCHUPMAN/PSMEET, WESTBROOK © CHITO, MISCHALE OPERIOR MISCHALE OPERI	14		39	40	41	ě	D.L. MURPHY (D.L. MURPHY J. CÓLLINS, T.MARTIN) I WILL NOT SAY GOODBYE	O LYRIC STREET Danny Gokey	20
15	16	17	7	COME BACK SONG Darius Rucker FROGERS (D. RUCKER C. STAPLETON C. BEATHARD) OF CAPITOL MASHVILLE CAPITOL MASHVILLE	15	42	40	38	39	15	M.BRIGHT (L. WHITE, C. CANNON, V. MCGEHE) SUMMER THING	⊕ 19/RCA Troy Olsen	38
16	15	15	30	THIS AIN'T NOTHIN' Craig Morgan	15	Song debuts with	40	6	NEW	7	TOLSEN (TOLSEN B HAYSLIP, J YEARY) MY KINDA PARTY	Jason Aldean	At
17	22	44	3	POTOONNELL,C.MORGAN (C.DUBOIS,K.K.PHILLIPS) BNA STUCK LIKE GLUE Sugarland	17	2.2 million audience	42	١,	NEW	Ä	M KNOX (B. GILBERT) ANYTHING LIKE ME	BROKEN BOW Brad Paisley	42
8	17	18	17	B.GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER) MERCURY HARD HAT AND A HAMMER Alan Jackson	17	impressions and launches the artist's	43	41	45	25	FROGERS (B PAISLEY, C DURDIS, D. TURNBULL) VOICES	ARISTA NASHVILLE Chris Young	37
19	18	19	20	K.STEGALL (A.JACKSON) ⊕ ARISTA NASHVILLE GET OFF ON THE PAIN Gary Allan	18	"Hits Alive" collection, due	44		43	12	J.STROUD (C.YOUNG.C.TOMPKINS.C.WISEMAN) HOLD THAT THOUGHT	© RCA Chuck Wicks	42
20	19		110	M.WRIGHT, G.ALLAN, G.DROMAN (B.LUTHER, B.JAMES, J.WEAVER) PARMER'S DAUGHTER Rodney Atkins	19	Nov. 2. Double-	45		42	15	M.KNOX (C.WICKS C. DUBDIS D. TURNBULL) WILDFLOWER	The JaneDear Girls	42
2	24			THE BREATH YOU TAKE George Strait George Strait	21	length album will contain studio hits	46		48	10	J.RICH (S.BROWN V.MCGEHE, J.S.STOVER) REAL	● REPRISE/WMN James Wesley	44
22	21		22	T.BROWN,G.STRAIT (D.DILLON,J.J.DILLON,C.BEATHARD) ◆ MCA TASHVILLE WAY OUT HERE Josh Thompson	21	and live perform-	47		46		PROM A TABLE AWAY	⊕ BROKEN BOW Sunny Sweeney	46
23	20		28	M.KNOX (J.THOMPSON,C.BEATHARD,D.L.MURPHY)	20	ances. New single also appears on his	48		49		B.BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) TELL ME YOU GET LONELY	REPUBLIC NASHVILLE Frankie Ballard	15
2	23		13	FLIBDELL (K.CHESNEY,S.GARUSDE) MGA NASHVILLE IF I DIE YOUNG The Band Perry	23	most recent set,	49		55		M. KNOX (M. DODSON, D. DAVIDSON) THE SHAPE I'M IN	REPRISE/WMN Joe Nichols	47
25	25			RWORLEY (K. PERRY) © REPUBLIC NASHVILLÉ TRAILERHOOD Toby Keith	25	"American Saturday Night."	50			÷.	M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAYSLIP) SOMEONE ELSE CALLING YOU BABY	UNIVERSAL SOUTH Luke Bryan	

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT		CERT.	PEAK
<u>D</u>	1	1	28	#1 GREATEST LADY ANTEBELLUM CAPITOL NASHALLE 97702 (18:98) Need You Now	2	1	26	19	12		VARIOUS ARTISTS HP-0 014525 EVLUME (7.98) Sweet Home Alabama: The Country Music Tribute To Lynyd Skynyrd (EP)		1
2	2	2	90	ZAC BROWN BAND ROARBIGGER PICTUREHOME GROWNWAILANTIC 51683 LIAG (13.98) The Foundation	2	2	27	26	27		CHRIS YOUNG RCA 22818/SMN (10.98) The Man I Want To Be		
3	3	3	4	JERROD NIEMANN SEA GAMLEIARISTA NASHMLLE 65720/SMN (9.98) Judge Jerrod & The Hung Jury		1	28	36	35	52	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) Twang	•	١
4	4	4	45	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution	•	1	29	29	29		RASCAL FLATTS LYRIC STREET 002604 (18.98) Unstoppable		۱
5	5	5	40	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On		1	30	31	33	72	ERIC CHURCH GAPITOL NASHVILLE 20810* (12.98) Carolina		
6)	6	6	91	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless	6	1	31	28	26		CLAY WALKER CURB 79182 (18.98) She Won't Be Lonely Long		
7	7	7	10	DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98) Up On The Ridge		2	32	34	32	52	JUSTIN MOORE VALORY 0100 (10.98) Justin Moore		
3	8	8		JARON AND THE LONG ROAD TO LOVE JEOMODISS INCREMENSAL REPUBLISHED SHE JEOMODISS INCREMENSAL REPUBLISHED SHE		2	33	35	40		THE BAND PERRY REPUBLIC NASHALLE DIGITAL EXAMINEN (4.98) The Band Perry (EP)		
•	9	13	23	EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin		4	34	32	30	23	BLAKE SHELTON REPRISE WARNER BROS. 522642/WMN (8.98) Hillibilly Bone (EP)		
0	11	10	58	BRAD PAISLEY ARISTA MASHMULE 47352/SMN (13.98) American Saturday Night	•	1	35	30	28		SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart		
1	10	9	44	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing		2	36	37	34	24	JOSH THOMPSON COLUMBIA 56858/SMN (9.98) Way Out Here		
2	14	15	121	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum		1	37	33	44		RODNEY ATKINS CURB 79132 (18.98) It's America		
3	12	14	48	BROOKS & DUNN ARISTA NASHMLE 49922/SMN (13.98) #1s And Then Some		1	38	38	36	19	ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98) Freight Train		
4	13	17	14	ZAC BROWN BAND SUITERI GOLDAN AND T	2	39	39	37		REBA STARSTRUCK M0100VALORY (18.98) ⊕ Keep On Loving You	•	,	
5	15	16	70	JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open	Ē	2	40	41	42	50	VARIOUS ARTISTS EMUNARSAL 56259/SDNY MUSIC (18.98) NOW That's What I Call Country Vol. 2		
6	18	19	16	COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits		8	41	42	45		TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride		
7	16	11	10	JEWEL Sweet And Wild		3	42	44	46	51	DAVID NAIL MCANASHALLE 011003UMSN (10.98) I'm About To Come Alive		
8	17	56	50	VALORY JK0200A (9.98) CRAIG MORGAN That's Why		8	43	40	38	8	VARIOUS ARTISTS UNIFISA BASIN MISCARSCER LOUIS COTTOCAPTOL (1859) NOW That's What I Call The USA		
9	20	18	68	SOUNDTRACK Hannah Montana: The Movie	F	1	44	43	41	42	TIM MCGRAW Southern Voice	•	,
0	23	25	71	KEITH URBAN Defying Gravity	•	1	45	46	49	10	DIXIE CHICKS Playlist: The Very Best Of The Dixie Chicks		
1		21	26	JOSH TURNER		2	46	HOT	SHOT	1	VARIOUS ARTISTS Mud Digger		
2		24	64	KENNY CHESNEY Greatest Lite II	•	1	47	49	55	21	BRANTLEY GILBERT Helfway To Heaven	_	i
3	21		7	BNA 55555/SMN (11.98) UNCLE KRACKER TOP DOG/ALANTIC 53453/AS 6.98 Happy Hour: The South River Road Sessions (EP)		9	48	47	43	17	LAURA BELL BUNDY		
1	24	23	22	GARY ALLAN		2	49	48	50		DANNY GOKEY My Reet Days		
	22		-	MCA NASHVILLE 013362/UMGN (10.98) Get Off On The Pain LEE BRICE LOVE Like Crazy		9	50	50	52	20	19/RCA 60554/SMN (11.98) KELLIE PICKLER Kellie Pickler		

WEEK	LAST WEEK	2 WEEKS AGO	ARTIST Title
1	1	10	#1 DIERKS BENTLEY Up On The Ridge
2	2	8	PUNCH BROTHERS Antifogmatic NONESUCH 521980*/WARNER BROS.
3	4	17	TRAMPLED BY TURTLES Palomino
4	3	25	CAROLINA CHOCOLATE DROPS Genuine Negro Jig NONESUCH 516995/WARNER BROS.
6	6	77	STEVE MARTIN The Crow: New Songs For The Five-String Banjo 40 SHARE 610647*/ROUNDER
6	12	47	THE ISAACS The Isaacs Naturally: An Almost A Cappella Collection GAITHER 46014
7	7	8	MICHAEL MARTIN MURPHEY Buckaroo Blue Grass III. Riding Song RURAL RHYTHM 1056
8	9	18	STEEP CANYON RANGERS Deep In The Shade REBEL 1834
9	11	27	DAILEY & VINCENT Dailey & Vincent Sing The Statler Brothers CRACKER BARREL 610640/ROUNDER
10	10	4	CHATHAM COUNTY LINE Wildwood

TOP BLUEGRASS ALBUMS

BETWEEN THE BULLETS

'FOUNDATION' FOUR



Zac Brown Band's "The Foundation" is the first major-label debut set to yield four No. 1s on Hot Country Songs since 1991-92 as "Free" advances 2-1 (up 2 million in audience, 6%). The track follows "Chicken Fried," "Toes" and

"Highway 20 Ride." The last debut to manage the feat was Brooks & Dunn's "Brand New Man" with "My Next Broken Heart," "Neon Moon," "Boot Scootin' Boogie" and the title track. Clint Black's 1989 album, "Killin' Time," is the only other set to have achieved the feat since Hot Country Songs began employing Nielsen BDS data in January 1990. —Wade Jessen

R&B/HIP-HOP Billboard

1			
-		T	OP R&B/HIP-HOP
(0		A	LBUMS
		201	
WEEK	LAST	WEEK	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL
0	1	8	# EMINEM 7 VANS RECOVERY WEBSHACKAPTERMATHWITERSCOPE (M4411*)/GA
2	HOT	SHOT BUT	BUN-B TRILL O.G. TRILLU PRINCERAP-A-LOT 4 LIFE 1014/RAP-A-LOT
3	2	3	RICK ROSS
4	3	9	TEFLON DON MAYBACH SLIPN-SLIDE DEF JAM 014366*/IDJMG DRAKE
5	4	100	THANK HE LATER YOUNG NOTE! CASH MODE! OWNERSAL MOTOWN OF ASSUMES USHER
-		20	RAYMOND V RAYMOND LAFACE/JIVE 61552/JLG THE BLACK EYED PEAS
6	6	61	THE E.N.D. INTERSCOPE 012887*/IGA
7	7	15	Bill Presents the adventures of body by reservious/and history, and \oplus
0	18	2	STEP UP 3D ATLANTIC 524395/AG
9	8	5	BIG BOI SR LUCOUS LEFT FOOT: THE SON OF CHICO DUSTY CEF JAM (N-4577*/ICL/NG
10	11	35	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J 46571*/RMG
11	13	7	THE ROOTS HOW I GOT OVER DEF JAM 013085*/IOJMG
12	12	6	THE-DREAM LOVE KING RADIO KILLA/DEF JAM 014218/IDJMG
13	19	60	PRINCE/BRIA VALENTE
14	16	64	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX EMINEM
15	15	22	RELAPSE WER, SHADY, AFTERMATH INTERSCOPE 012863*/IGA LUDACRIS
16	20	37	BATTLE OF THE SEXES DTP/DEF JAM 014030*/IDJMG RIHANNA
17	5	2	RATED R SRP/DEF JAM 013736/IDJMG TECH N9NE COLLABOS
18	17	12	THE GATES MIXED PLATE STRANGE 79/RBC NAS & DAMIAN MARLEY
19	21	49	TREY SONGZ
	22	21	READY SONGBOOK/ATLANTIC 518794/AG MONICA
20	22	27	STILL STANDING J 40398/RMG
21	14	3	REBIRTH CASH MONEY, UNIVERSAL MOTOWN 012737/LIMRG VARIOUS ARTISTS
23	14	47	BOOK THE DAY A SUMMETTINE HIS FOR THIS CLEET OF PRODUCTS AND ELSTATISCOS. KID CUDI
24	9	2	FAT JOE
	31		PACE JANELLE MONAE
25	31	12	PACE SETTER THE ROUNCE STEEL HAD IN CITY LANGE STEEL H
26	31		PACE JANELLE MONAE SETTER REPORTE SETTING TO SETTING THE SETTING T
25	31 24 10	12 22 2	PAGE JANELLE MONAE STIER MEDICIDE DE LIGITATION DE LIGITAT
25 26 27 28	31 24 10 26	12 22 2 27	FAGE JANELLE MONAE STIER WASSESSENSE STEERS OF THE PAGE OF THE PAGE MARVIN SAPP HEREI IAM VERITY S3156/JLG DRU HILL INGRUPENDENCE DAY KEDAR 00009 SADE SOLDIER OF LOVE EPIC 63833*/SONY MUSIC JAHEIM
25 26 27 28 29	31 24 10 26 27	12 22 2 27 26	FAGE JANELLE MONAE STIER WENNESS STEER HE DER MEN STORMEN SO. MARVIN SAPP HEREI IAM VERITY S3155/JLG DRU HILL INGRUPENDENCE DAY KEDAR 00009 SADE SOLDIER OF LOVE EPIC 63933 */SONY MUSIC JAHEIM ANOTHER ROUND ATLANTIC 522783/AG ETYKAH BADU
26 27 28 29 30	31 24 10 26 27 28	12 22 2 27 26 19	FAGE JANELLE MONAE STITES WINDERSEE STEINE BUTCH LEGE OF SECTION FOR STATE FOR MARVIN SAPP HERE IAM VEHITY SS156/U.G DRU HILL INDRUPENDENCE DAY KEDAR ODDOS SADE SOLDER OF LOVE EPIG 63933 "/SONY MUSIC JAHEIM ANDITHER NOUND ATLANTIC 522783/AG ERYKAH BADU SERVENEMEN HEROUTKEL FRAGUNGSSI, MOTOMET PAUD"/LINES SERVENEMEN ARE DOUTKEL FRAGUNGSSI, MOTOMET PAUD"/LINES SERVENEMEN ARE DOUTKEL FRAGUNGSSI, MOTOMET PAUD"/LINES SERVENEMEN ARE DOUTKEL FRAGUNGSSI, MOTOMET PAUD"/LINES
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25 26 27 28 29 30 31	31 24 10 26 27 28 30 34	12 22 2 27 26 19 48 34	FAGE JANELLE MONAE STITER WENNESSE STEINER BORELAGE OF TASK MARP FRS. MARYIN SAPP HERE I AM VERITY S3556/JLG DRU HILL INGRUPENDENCE DAY KEDAR 00009 SADE SOLDER OF LOVE EPIC 63933 */SONY MUSIC JAHEIM ANOTHER ROUND ATLANTIC 522783/AG ERYKAH BADU MIN MERRING HER THE CHAPTER OF THE BLUEPRINT 3 ROC NATION 520856 */AG MARY J. BLIGE MARY J. BLIGE THE BLUEPRINT 3 ROC NATION 520856 */AG MARY J. BLIGE MARY J. BLIGE
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25 26 27 28 29 30 31 32 33 34 35	31 24 10 26 27 28 30 34 36 32 35	12 22 2 27 26 19 48 34 48 7	AGE JANELLE MONAE STIER WERE STEMENSE STEMEN DER MER DE MERE DE MARVIN SAPP HERE I AM VERITY \$31550.IG DRU HILL HINDRUFENDENCE DAY KEDAR 00009 SADE SOLDIEN OF LOVE EPIC 63933"/SONY MUSIC JAHEIM ANOTHER NOUND ATLANTIC 522783/AG ETYKAH BADU HER MERENE NOTE DATE OF LOVE STEMEN DE FRYKAH BADU HER MERENE HER THE OUTHER HER MEREN MET DE FRYKAH BADU HER MERENE HER THE OUTHER HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HE MET HER MET HER MET HER MET HER MET HER MET HER MET HER MET HE MET HER
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25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42	31 24 10 26 27 28 30 34 36 32 35 33 38 29 40 41 43	12 22 2 27 26 19 48 34 48 7 33 9 42 4 57 4 35	AND STATES ANNELLE MONAE STIES IN VERREE SAW VERLEW STORMARD SO MARVIN SAPP HERE IAM VERLIY STASSAUR DRU HILL INDRUPENDENDE DAY KEDAR 00009 SADE SADE SADE SADE SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE FOR SADE SADE FOR SADE SADE
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25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	31 24 10 26 27 28 30 34 36 32 35 33 38 29 40 41 43 39 42	12 22 2 27 26 19 48 34 48 7 33 9 42 4 57 4 35	AND STATES ANNELLE MONAE STIES IN VERREE SAM VERLENGE STEEN HOTE SAME PO MARVIN SAPP HERE I AM VERLY \$3155/LIG DRU HILL INGRUPPRIORING BOY KEDAR 00009 SADE SOLDIER OF LOVE EPIC 63933 "/ SONY MUSIC JAHEIM ANOTHER ROUND ATLANTIC \$22783/AG ERYKAH BADU BEN MERENDE ROUND ATLANTIC \$22783/AG ERYKAH BADU BEN MERENDE ROUND ATLANTIC \$2295/AG WANT JE BLUFPRINT 3 ROC NATION \$2095/6 WIGHT PRED'UMPS BEN MARY JELIGE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA DRAKE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA BRAKE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA DRAKE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA DRAKE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA DRAKE WANT JELIGE STROMER WITHEACH TEAR MATRIANCH GEFFEN 0 137224CA DRAKE WE ARE VIEW BOWE CORN WITH COLUMN 0 1356/AMS KEITH SWEEAT ROUNS SOLD KEICH COLUMN 0 1356/AMS KEITH SWEEAT ROUNS SOLD KEICH COLUMN 0 1356/AMS KEITH SWEEAT MICHAEL JACKSON MOCHAEL JACKSON
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	31 24 10 26 27 28 30 34 36 32 35 33 38 29 40 41 43 39 42 45	12 22 2 27 26 19 48 34 48 7 33 9 42 4 57 4 35	STIES WASSESSENSEN
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 44 45	31 24 10 26 27 28 30 34 36 32 35 33 38 29 40 41 43 39 42 45	12 22 2 27 26 19 48 34 48 7 33 9 42 4 57 4 35 36 34 28 14	STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES WENNESS STIES STIES WENNESS STIES STIES WENNESS STIES WENNESS STIES WENNESS
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	31 24 10 26 27 28 30 34 36 32 35 33 38 29 40 41 43 8 8 42 45 49 44	12 22 2 27 26 19 48 34 48 7 33 9 42 4 57 4 35 36 34 28 14	SATES ANNELLE MONAE STIES IN VIOLENCE STEELE MONAE MARVIN SAPP HERE I AM VEHIN \$31550.16 DRU HILL INDRUPENDENCE DAY KEDAR 00009 SADE SOLDIER OF LOVE EPIC 63933*/SONY MUSIC JAHETIM ANOTHER BOUND RILANTIC \$22783.IAG ERYKAH BADU SEN MERONE HOT HE CONTER REQUIMESOL MOTOM PLEDY-LIME JAY-Z THE BURPHINT 3 ROC NATION \$20854*/IAG ⊕ MARY J. BLIGE STRONGER WITHEACH TEAR MARRIANCH GEFFEN 013722/SA MARY J. BLIGE STRONGER WITHEACH TEAR MARRIANCH GEFFEN 013722/SA ROBIN SOLD KEDAR 00000 ⊕ YOUNG MONEY WE MET SUIGE KEDAR 00000 ⊕ YOUNG MONEY WE MET SUIGE KEDAR 00000 ⊕ TOUNG MONEY MAXWELL BURNET NEWS GOOD ON TOUNG SINGHAM SUBSEMMENT BECK SUICE MANDE SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE MANDE SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE MANDE SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE SINGHAM SUIGE SUIGE SINGHAM SUBSEMMENT BECK BURDEN SUICE SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE SINGHAM SUBSEMMENT SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE SINGHAM SUBSEMMENT SUIGE SUIGE SINGHAM SUBSEMMENT BECK SUICE SUICE SUICE SINGHAM SUBSEMMENT BECK TOUNG SUICE SUICE SINGHAM SUBSEMMENT BECK TOUNG SUICE SUICE SINGHAM SUBSEMMENT BECK SUICE SUICE SUICE SINGHAM SUBSEMMENT BECK TOUNG SUICE SUICE SUICE SUICE SUICE SUICE SUICE SUICE SUICE SUICE SUIC

Enrique Iglesias' No. 24 debut of "I Like It," featuring Pitbull, on Rhythmic Airplay is the chart's best launch by a male since Drake's "Find Your Love" started at No. 28 in June. "I Like It" also grants Iglesias his first appearance on the list since "Escape"



(0))	М	AINSTREAM
A		.7	B/HIP-HOP
EEK	ST	EEKS I CHT	TITLE
1	28	16	ARTIST (IMPRINT/ PROMOTION LABEL) THERE GOES MY BABY
_	Description of the last of the		YOUR LOVE
2	6	12	NICKI MINAJ (YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN UNRIG
3	3	13	CIARA FEAT, LUDACRIS (LAFACE/JLG)
4	2	14	FIND YOUR LOVE DRAKE (YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN LIMING
5	5	9	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
6	9	9	MISS ME DRAKE FEAT LIL WAYNE (YOUNG MONEYCASH MONEYUNWERSAL MOTOWNYUN PIG
7	8	14	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
8	4	21	UN-THINKABLE (I'M READY) ALICIA KEYS (M8K/J/RMG)
9	12	5	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P. IMAYBACH SLIPAN-SLIDE DEF, JAMADUNG
10	13	8	LOVE ALL OVER ME MONICA (J/RMG)
11	7	13	OMG USHER FEAT, WILL.LAM (LAFACE/ULG)
12	15	5	GREATEST DEUCES CHRIS BROWN FEAT, TYGA & KEVIN MCCALL DIVENLE
13	11	16	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
14	10	20	LOSE MY MIND YOUNG JEEZY FEAT, PLIES (CTE/DEF JAM/IDJMG)
15	14	7	CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)
16	16	12	BITTERSWEET FANTASIA (LIRMG)
17	19	10	STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP
18	25	3	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
19	21	8	GOT YOUR BACK
20	18	6	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) POWER
21	17	15	HELLO GOOD MORNING
22	22	9	DIDDY - DIRTY MONEY FEAT. T.L. (BAD BOY/INTERSCOPE) HARD IN DA PAINT
23	33	2	WAKA FLOCKA FLAME (1017 BRICK SOLJADIASYLUM/WARNER BROS.) FANCY
24	29	3	DRAKE FERT TIL & SWIZZ BERTZ HOUNG MODERICASH MODERIVANSESAL MOTOWNIVANSES HOLDING YOU DOWN (GOIN IN CIRCLES)
25	23	7	JAZMINE SULLIVAN (J/RMG) WHO DAT
26	26	6	J. COLE (ROC NATION/COLUMBIA) GET BIG
27	30	4	DORROUGH (NGENIUS/E1) I LIKE
28	27	10	JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/IDJMG MAKE UP BAG
29	34	3	PULLING ON HER HAIR
30	35	4	MARQUES HOUSTON FEAT RICK ROSS (MUSICWORKS/TU.G./CAPITOL) PHONE #
31	28	14	BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL) IT'S IN THE MORNING
			ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE) GROWN WOMAN
32	39	3	KELLY ROWLAND (UNIVERSAL MOTOWN/UMRG) ALREADY TAKEN
33	32	7	TREY SONGZ (SONGBOOK/ATLANTIC) I JUST CAN'T DO THIS
34		EW	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG) HOT TOTTIE
35		W	USHER FEAT, JAY-Z (LAFACE/JLG) SEX MUSIC
36	38	2	TANK (SOUNDBASE/MOGAME/ATLANTIC) MAYBE
37	31	8	ROCKO (A-1/ROCKY ROAD/DEF JAM/IDJMG) SHAWTY WUS UP
38		EW	DONORIA FEAT. JOHNTA AUSTIN & DIAMOND (SO SO DEF, MALACO) LOVE THE WAY YOU LIE
39		EW	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE
40	100	EW	BRUH BRUH PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)

RHYTHMIC™			HYTHMIC"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
0	1	8	LOVE THE WAY YOU LIE
2	2	14	FIND YOUR LOVE
3	3	15	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) AIRPLANES
4	4	12	B.O.B FEAT HAYLEY WILLIAMS (REBELFOOK GRAND HUSTLE: ATLANTIC CALIFORNIA GURLS
6	9	8	KATY PERRY FEAT. SNOOP DOGG (CAPITOL) GREATEST GAINER TAIO CRUZ (MERCURY/IDJMG)
6	6	20	GAINER TAIO CRUZ (MERCURY/IDJMG) OMG
-		-	USHER FEAT, WILLIAM (LAFACE/JLG) YOUR LOVE
7	7	12	NICKI MINAL YOUNG MONEY.CASH MONEY.UNIVERSAL MOTOWN) BILLIONAIRE
8	5	18	THAVE MODITY FEAT SHEAD WAS JUPPY BOYDECA CANCERLEED BY RAMEN RIFE COOLER THAN ME
9	8	17	MIKE POSNER (J/RMG)
10	10	10	RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
0	12	4	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
12	13	5	BREAK MY BANK NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
13	11	10	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	14	11	RIDE CIARA FEAT, LUDACRIS (LAFACE/JLG)
15	16	17	TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL)
16	15	14	NOT AFRAID
17	17	14	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) 143
18	19	6	BOBBY BRACKINS FEAT, RAY J (TYCOON STATUS UNIVERSAL REPUBLIC POWER
19	18	29	NOTHIN' ON YOU
	22	4	B.O.B FEAT BRUNG MARS (REBELROCK/GRAND HUSTLE/ATLANTIC PRETTY BOY SWAG
20	1000	4	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THERE GOES MY BABY
21	23	7	USHER (LAFACE/JLG) JUST THE WAY YOU ARE
22	38	2	BRUNO MARS (ELEKTRA/ATLANTIC) TOOT IT AND BOOT IT
23	25	5	YG (DEF JAM/IDJMG)
24	39	2	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
25	27	3	MISS ME Drame feat lil wanne (young noneycash moneyunversal motown
26	26	5	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
27	21	16	UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG)
28	34	3	LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC)
29	24	18	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
30	NE	W	I LIKE IT Enrique iglesias feat. Pitbull (Universal Republic)
31	32	2	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)
32	31	7	WHO DAT
33	28	10	J. COLE (ROC NATION/COLUMBIA) BULLETPROOF
34	30	9	HOLD YOU (HOLD YUH)
35	36	2	GYPTIAN (VP) MAGIC
			B.O.B FEAT RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC) ROCK THAT BODY
36	35	14	THE BLACK EYED PEAS (INTERSCOPE) LOSE MY MIND
37	33	12	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG) ALL I DO IS WIN
38	29	15	DJ KHALED FEAT, T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (ME THE BEST, E1
39	NE	W	CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)
40	100	W	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH SLP-N-SLIDE/DEF JAM/DJMG)

BETWEEN THE BULLETS

PLEASE EMINEM, DON'T HURT 'EM



With seven consecutive weeks at No. 1, Eminem's "Recovery" (152,000) earns the longest streak at the summit for a rap artist on Top R&B/Hip-Hop Albums in the Nielsen SoundScan era. The last rap act with a longer consecutive No. 1 run came in 1990-before the chart began using SoundScan data. MC Hammer's "Please Hammer Don't Hurt 'Em" spent 16 straight weeks (among its 28 total weeks) at No. 1. Since the chart converted to Nielsen data in 1992, among all albums, Eminem's No. 1 streak is second to the nine weeks notched by the soundtracks to "Above the Rim" (1994) and "Waiting to Exhale" (1994-95).

At No. 2, UGK's Bun-B earns the Hot Shot Debut as third solo set "Trill O.G." enters with 41,000. —Raphael George Previous sets "Trill" (2005) and "II Trill" (2008) debuted at No. 1.

ADULT R&B				
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)	
1	1	19	UN-THINKABLE (I'M READY)	
2	2	30	THERE GOES MY BABY USHER (LAFACE/JLG)	
3	3	15	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN/UMRG)	
4	4	15	BITTERSWEET FANTASIA (J/RMG)	
5	5	27	FINDING MY WAY BACK JAHEM (ATLANTIC)	
6	6	16	WHAT'S NOT TO LOVE	
7	7	25	WINDOW SEAT ERYKAH BADU (CONTROL FREAQUINIVERSAL MOTOWNUMR)	
8	8	38	FISTFUL OF TEARS MAXWELL (COLUMBIA)	
9	10	10	LOVE ALL OVER ME MONICA (J/RMG)	
10	9	28	CLOSER CORINNE BAILEY RAE (CAPITOL)	
0	14	4	CAN IT STAY GERALD LEVERT (RHINO/ATLANTIC)	
12	15	27	THE BEST IN ME MARVIN SAPP (VERITY/JLG)	
13	12	11	LOVE LIKE THIS DONELL JONES (CANDYMAN/E1)	
14	11	24	HANDS TIED TONI BRAXTON (ATLANTIC)	
15	13	11	STATISTICS LYFE JENNINGS (JESUS SWINGS/ASYLLIM/WARNER MUSIC GROU	
16	16	13	SKIES WIDE OPEN BRIAN CULBERTSON FEAT, AVANT (GRP.VERVE)	
17	20	7	CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)	
18	19	10	NO REGRETS ELISABETH WITHERS (PURPOSE/E1)	
19	17	16	WE GOT HOOD LOVE MARY J. BLIGE FEAT, TREY SONGZ (MATRIARCH GEFFEN WITERSCOP	
20	27	3	GREATEST SOMETIMES I CRY GAINER ERIC BENET (FRIDAV/REPRISE/WARNER BROS	
21	30	2	WAKE UP EVERYBODY JOHN LESEND & THE ROOTS FEAT COMMON & MELANE FROM GOOD, COLLINB	
22	29	4	HERE WITH ME ARIKA KANE (BSE/THOMPKINS MEDIA GROUP)	
23	24	5	YOU'RE SO AMAZING CALVIN RICHARDSON (NU MO/SHANACHIE)	
24	18	18	BABYFATHER SADE (EPIC/COLUMBIA)	
25	28	3	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)	

A			JI KAP SUNGS
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	YOUR LOVE TWEET MICH MINING MONEYCASH MONEYUNIVERSAL MOTOWN
2	2	7	GG LOVE THE WAY YOU LIE EMINEM FEAT RIHANNA (MEBISHADY/AFTERMATH/WITERSCOPE)
3	3	10	MISS ME Drawe feat lil wayne (Young Money Cash Money Universal Motown)
4	4	15	AIRPLANES B.O.B FEAT HAYLEY WILLIAMS (REBELFLOCK/GRAND HUSTLE/ATLANTIC)
5	5	9	PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
6	8	7	B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT. STYLES P (MAYBACH SUP-N-SLIDE/DEF JAM/IDJMG)
7	7	15	TEACH ME HOW TO DOUGIE GALI SWAG DISTRICT (CAPITOL)
8	6	20	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
9	11	10	GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
10	10	12	BILLIONAIRE TRAVE MCCOY FEXT BRUND MARS (NAPPY BOYDECAND MCERLELED BY RAMENARP)
11	9	23	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
12	12	16	SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
13	13	14	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	14	9	POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
15	20	3	FANCY DRAWE FEAT TI. & SWIZZ BEATZ (YOUNG MONEYCASH MONEYUNVERSAL MOTOWN)
16	18	4	BREAK MY BANK NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.)
17	16	29	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
18	15	17	HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
19	17	23	ALL I DO IS WIN DJ KHALED FEAT T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (ME THE BESTET)
20	19	7	WHO DAT J. COLE (ROC NATION/COLUMBIA)
21	21	9	143 Bobby Brackins Feat. Ray J (Tycoon Status Universal Republic Unirg)
22	22	8	HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SOLIAD/ASYLUM/WARNER BROS.)
23	23	5	TOOT IT AND BOOT IT YG (DEF JAM/IDJMG)
24	24	2	GET BIG DORROUGH (NGENIUS/E1)
25	25	2	MAGIC B.O.B FEAT RIVERS CUOMO (REBELROCK/GRAND HUSTLE/ATLANTIC)

RABA/HIP-HOP ALBUNE: See Charts Legend for rules and explanation, 76 MAINSTREAM RAB/HIP-HOP 75 RHYTHMIC, 65 ADULT RAB stations. The seed of the seed

HOT DAD SONGS

Billboard R&B/HIP-HOP

ANHOT R&B/HIP-HOP SONGS

4	Į.	ī	0	I R&B/HIP-HOP SONGS		
EEX	ST	WEEKS	EEKS	TITLE Artist	HT.	AK
1	58	208	31	PRODUCER (SONGWRITER) MPRINT / PROMOTION LABEL #1 THERE GOES MY BABY Usher	25	1
historial	The same of	l mail	The same	IN-THINKABLE (I'M READY) Alicia Keys		5550
2	2	1	31	A.KEYS,K.BROTHERS,N.SHEBIB (A.KEYS,A.GRAHAM,K.BROTHERS, JR.,N.SHEBIB) MBK/J/RMG		1
3	4	4	16	C.STEWART,T.NASH (C.P.HARRIS,T.NASH,C.A.STEWART,C.BRIDGES) © LAFACE/JLG		3
4	6	10	12	MISS ME BD-IDA/ISPEBB ASPAHAMM.SAMUELS/ISPEBB_DCAFTER_DEDINAFOS_DRIDHAFOS_ON ■ YOUNG MODE/CASHINDIE/LUMERSAL MOTIONN/LARGE OF YOUNG MODE/CASHINDIE/LUMERSAL MOTIONN/LARGE		4
5	5	7	16	YOUR LOVE Nicki Minaj A.WANSEL (OTMARAJA WANSEL O FREEMANLIPHUSHES WFELDER) O YOUNG MONEYCASH MONEYUNVERSAL MOTOWNUMRG		5
6	3	3	15	FIND YOUR LOVE KWESTLBHASKERNOLD, (A GRAHAM X WESTE WILSOURREWICLDS, J. BHASKER) © YOUNG MONEYCASH MONEYUNIVERSAL MOTOWNUMING		3
7	10	14	9	B.M.F. (BLOWIN' MONEY FAST) Rick Ross Featuring Styles P LEX LUGER (W ROBERTS II, LA LEWIS, D. STYLES)		7
8	8	11	12	LOVE ALL OVER ME Monica		8
9	7	6	14	J.DUPRI.8.M.COX (J.DUPRI.8.M.COX.C.JOHNSON) PRETTY BOY SWAG Soulja Boy Tell'em		6
10	12		275	YOUNG SHAY,G5KIDMURPH (D.WAY,O.8YRD,J.MURPHY) BITTERSWEET Fantasia		10
-	100000	12		C.HARMONY (C.HARMON, C.KELLY) GREATEST DEUCES Chris Brown Featuring Tyga & Kevin McCall		Diam's
0	15	26	6	GAINTER/AIRPLAY K.MCCALL (K.MCCALL,M.STEVENSON,C.BROWN) • JIVE/JLG		11
12	16	15	9	CHAMPAGNE LIFE Ne-Yo D.GOUGH (S.C.SMITH.D.GOUGH) © DEF JAM/IDJMG		12
13	13	8	23	LOSE MY MIND DRUMMA 80Y (J.W.JENKINS.C.GHDLSON,A.WASHINGTON) Young Jeezy Featuring Plies © CTE/DEF JAM/IDJMG		5
14	14	13	17	TEACH ME HOW TO DOUGIE C.FOWLER,E.WEST (C.FOWLER,C.GLEE,C.CHILDS,E.WEST) Call Swag District C.FOWLER,E.WEST (C.FOWLER,C.GLEE,C.CHILDS,E.WEST) CAPITOL		9
15	9	5	17	OMG Usher Featuring will.i.am will.LAM (WADAMS)		3
16	11	9	20	SEX ROOM Ludacris Featuring Trey Songz		5
17	17	17	27	KAJUN (C.BRIDGES,T.NEVERSON,T.SCALES,T.TAYLOR,K.JOHNSON) © DÎP/DEF JAM/IDJMG FINDING MY WAY BACK Jaheim		12
-	10000		10000	LBARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)		200
18	22	42	9	WHY WOULD YOU STAY? WHY WOULD YOU STAY? WHY WOULD YOU STAY?		18
19	19	19	15	KEM,R.RIDEOUT (K.OWENS) ● UNIVERSAL MOTOWN/UMRG		19
20	20	22	12	STATISTICS 1-MINUS (C.JENNINGS) D JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP		20
21	23	39	4	BOTTOMS UP Trey Songz Featuring Nicki Minaj KANE BEATZ.TRACK DEALER (T.NEVERSON.T.SCALES,E MILES,D.JOHNSON,M.JAMES,D.T.MARAJ) • SONGBOOK/ATLANTIC		21
22	21	16	19	HELLO GOOD MORNING DANJA (RICO LOVE,F.N.HILLS,M.ARAICA,C.J.HARRIS, JR.) DIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDID		13
23	29	34	11	GOT YOUR BACK T.I. Featuring Keri Hilson		23
24	27	46	6	DJ TOOMP (C J.HARRIS, JR., A DAVIS,T.NASH) OG GRAND HUSTLE/ATLANTIC HOLDING YOU DOWN (GOIN IN CIRCLES) Jazmine Sullivan		24
25	51	-	2	NEUDTUAR NEUDTUARISELIANDAKSRACHSSR-HANDROJANSKISIBAREJOHDŪŠESIANOKOCIONALDIARISELISTORIS → IRIG HOT TOTTIE Usher Featuring Jay-Z		25
	_		-	POLOW DA DON (J.JONES,P.DAWSON,E.DEAN,S.C.CARTER) DYER Drake		
26	18	18	23	BOI-1DA,A XHAALIQ (A.GRAHAM,M.SAMUELS,N.BRONGERS)		2
27	26	20	35	NEIGHBORS KNOW MY NAME Trey Songz T.TAYLOR,PHAYES,J.MCGEE (T.NEVERSON,T.TAYLOR,PHAYES) © SONGBOOK/ATLANTIC		4
28	31	29	13	HARD IN DA PAINT LEX LUGER (J.MALPHURS) Waka Flocka Flame € 1017 BRICK SQUAD/ASYLUM/WARNER BROS.		28
29	24	21	27	ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Ross DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg &	•	8
30	30	28	25	WINDOW SEAT Erykah Badu E.BADU,J.POYSER (E.BADU,J.POYSER) ⊕ CONTROL FREAQ/UNIVERSAL MOTOWN/UMRG		16
31	32	23	11	POWER SCHOOLS KINSTLE FREM IN A LICENLE PROSPER OF FROM THE PROSPE		22
32	28	24	38	FISTFUL OF TEARS Maxwell		11
33	33	33	15	H.DAVID,MUSZE (MUSZE,H.DAVID)		30
-				MIKE CITY (M.FLOWERS) © RT/E1 EVERYTHING TO ME Monica		-
34	25	25	29	M.ELLIOTT,LAMB (M.ELLIOTT,C.LAMB,J.SULLIVAN,F.BASKETT,C.MCDONALD,J.D.WILLIAMS) WHO DAT J. Cole		1
35	34	32	13	J.COLE, A.PARRINO (J.COLEMAN, A.BENJAMIN, A.A.PATTON, P.BROWN) • ROC NATION/COLUMBIA		32
36	41	48	10	GET BIG Dorrough NITTI (D.D.DORROUGH,C.MOORE) ⊕ NGENIUS/E1		36
37	44	31	29	NOTHIN' ON YOU B.O.B Featuring Bruno Mars THE SMEEZINGTONS (B.R.SIMMONS, JR.,B.MARS,PLAWRENCE,A.LEVINE) B.O.B Featuring Bruno Mars G⊕⊕ REBELROCK/GRAND HUSTLE/ATLANTIC	2	5
38	43	43	26	MY CHICK BAD THE LEGENDARY TRAXSTER (C.BRIDGES, O.T.MARAJ, S.LINDLEY, D.DAVIDSON) € DTP/DEF JAM/IDJMG		2
39	37	41	23	HOLD YOU (HOLD YUH) FIRE PETER (W.EDWARDS.R.JOHNSON) Gyptian GOO VP		31
40	35	35	23	I'M BACK T.I.		12
41	68	70	3	LOVE THE WAY YOU LIE Eminem Featuring Rihanna		41
42	36	30	29	ALEX DA KID (M.MATHERS.A.GRANT,H.HAFFERMAN)		25
				B.M.COX.K.DEAN (M.J.BLIGE,B.M.COX.J.AUSTIN,K.A.J.DEAN) © MATRIARCH/GEFFEN/INTERSCOPE YOU'RE THE ONE Dondria		
43	40	36	36	J.DUPRI,B.M.COX (J.DUPRI,B.M.COX)		14
44	50	50	41	AIN'T LEAVIN WITHOUT YOU KAYGEE (KOSTELJUES,M.BRALSFORD,B.MUHAMMAD.J.S.CARTER,J.BROONHOUSE,M.DRUMMOND,S.GLEWULTHORPPHOLPELERE) Ø ATLANTIC		12
45	52	64	5	CAN IT STAY E.NICHOLAS (G.LEVERT,E.T.NICHOLAS) Gerald Levert € RHINO/ATLANTIC		45
46	45	27	19	IT'S IN THE MORNING Robin Thicke Featuring Snoop Dogg I.RILEY,THICKE (R.THICKE,T.RILEY,C.C.BROADUS JR.,J.MATHIS,J.JACKSON) © STAR TRAK/INTERSCOPE		25
47	42	40	29	CLOSER Corinne Bailey Rae S.BROWN, C.B. RAE (C.B. RAE) © CAPITOL		31
48	46	44	13	ALREADY TAKEN Trey Songz		39
49	38	38	26	POLOW DA DON (J.JONES,E.DEAN,T.NEVERSON,A.JACKSON) © SONGBOOK/ATLANTIC RUDE BOY Rihanna	2	
	-		20	STARGATE,R.SWIRE (M.S.ERIKSEN,T.E.HERMANSEN,E.DEAN,M.RIDDICK,R.SWIRE,R.FENTY)		H
50	49 HOT	45 SHOT	39	STARGATE (M.J.BUGE, M.S. ERIKSEN, T.E. HERMANSEN, J. AUSTIN, E. DEAN, M.BEITE) O MATRIANCH GEFFEN INTERSCOPE DJ GOT US FALLIN' IN LOVE Usher Featuring Pitbull		4
51	DE	BUT	1	MAX MARTIN, SHELLBACK (K.S. MARTIN, SHELLBACK, S. KOTECHA, A.C. PEREZ)		51
52	48	54	9	I LIKE M.SCHULTZ (J.FELTON,K.JAMES,M.SCHULTZ,C.BRIDGES) Jeremih Featuring Ludacris MICK SCHULTZ/DEF JAM/IDJ/MG		48
53	47	37	14	MAKE UP BAG T.NaSH (T.NaSH) The-Dream Featuring T.I. ⊕ RADIO KILLA/DEF JAM/IDJMG		33
54	53	52	14	I'M SINGLE N.SHEBIB (D.CARTER,N.SHEBIB) LII Wayne © CASH MONEY/UNIVERSAL MOTOWN/UMRG		51
55	54	68		SEX MUSIC Tank		54



The MTV premiere of West's videoclin (Aug. 5) sparks a 36% Increase in downloads (25-15 on R&B/Hip-Hop Digital Songs). However, the track's airplay freefall on this chart continues as audience impressions decline for a fourth straight week (down 5%).



Hot Shot Debut for the second straight week at this position. Last week's winner rockets 51-25 with a gain of 5 million audience impressions.



The singer's hefty climb (up 1.3 million impressions) is linked to his Greatest Gainer prize at Adult R&B (27-20, up 203 plays).

65 The singer has debuted with at least one song each month since April. This track is the second entry from his fourth album, "Passion, Pain and Pleasure," out Sept. 14.



The former Floetry songstress flies solo with the lead single from "Late Nights & Early Mornings, due Oct. 26.

HIS	AST	WEEKS	N CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	ERT.	EAK		
56	60	82	50	I JUST CAN'T DO THIS K. Michelle					
57	56	61	7	R.KELLY (R.KELLY)					
58	57	53	10	STARGATE,NE-YO (S.C. SMITH,M.S.ERIKSEN,T.E.HERMANSEN,M.BEITE,B.R.STRAY) LOVE LIKE THIS	LOVE LIKE THIS Donell Jones				
	55		-	D.JONES (D.JONES)	⊕ CANDYMAN/E1 Bobby V Featuring Plies		53		
59	200	65		JAZZE PHA,PHAYES (PALEXANDER,B.WILSON,A.L.WASHINGTON,J.SIMS,PHAYES) SOMETIMES I CRY	BLU KOLLA DREAMS/GAPITOL Eric Benet		55		
60	73	88	4	E.BENET,G.NASH,JR. (E.BENET,G.NASH,JR.)	FRIDAY/REPRISE/WARNER BROS.		60		
61	61	62	16	DRUMMA BOY (R.DAVIS, C.GHOLSON, T.NEVERSON) ① 1017 BRIC	ne Featuring Trey Songz K SQUAD/ASYLUM/WARNER BROS.		56		
62	69	58	12	B.CULBERTSON,R.RIDEOUT (B.CULBERTSON,M.AVANT,R.RIDEOUT)	bertson Featuring Avant • GRP/VERVE		58		
63	65	75	5		Plies BIG GATES/SLIP-N-SLIDE/ATLANTIC		63		
64	71	80	9	PULLING ON HER HAIR Marques Hous ECRAWFORD, C. STOKES, M. HOUSTON (E. CRAWFORD, M. HOUSTON, C. STOKES, W. ROBINSON)	ton Featuring Rick Ross		64		
65	NE	w	1	CAN'T BE FRIENDS M. WINANS (M. WINANS, M. JONES, C. O. FORBES)	Trey Songz SONGBOOK/ATLANTIC		65		
66	64	77	9	NO REGRETS 8.J.EASTMOND, E. WITHERS, B.J.EASTMOND, G. CHAMBERS)	Elisabeth Withers • PURPOSE/E1		64		
67	67	69	10	AIRPLANES B.o.B Fe	eaturing Hayley Williams		65		
68	58	51	17	SUPER HIGH RIC	ck Ross Featuring Ne-Yo		19		
69	66	99	5		Miguel Featuring J. Cole BLACK IT/BYSTORM/JIVE/JLG		66		
70	63	63	16	S.REMI (S.REMI,M.PIMENTEL,J.COLE) TEST DRIVE Ke	eith Sweat Featuring Joe	ī	58		
71	80	71		RIDE ROLL	Lil' Bass		71		
	Description of the last			BIG BASS (LIL BASS,C.WRIGHT) LOYALTY Birdman Fee	⊕⊕ PIPELINE aturing Tyga & Lil Wayne		1000		
72	78	85	7	KANE (M.STEVENSON, B.WILLIAMS, D.CARTER, D.JOHNSON)	oney/universal motown/umrg oe Featuring Trey Songz		72		
73	59	57	11	COOL & DREZEFERIAH (J.A.CARTEGENA, M.A.VALENZANO, A.C.LYONS, E.MONTILLA, T.NEVE NOT AFRAID	RSON) TERROR SQUAD/E1 Eminem		57		
74	79	72	4	BDI-1DA (M.MATHERS, L.E.RESTO, M. SAMUELS, J. EVANS, M. BURNETTE) • WEB	S/SHADY/AFTERMATH/INTERSCOPE		72		
75	74	78	6	J.DUPRI, C.KEYZ (J.DUPRI, J.AUSTIN, C.WILLIAMS, B.CARPENTERO)	ohnta Austin & Diamond ⊕ S0 S0 DEF/MALACO		69		
76	75	95	3	DREADY (C.LLOYD, K.DANIEL)	d Banks Featuring Lloyd ⊚ G UNIT		75		
77	62	56	16	MAYBE LIL NEIL (R.HILL, JR.,C.WILLIAMS)	Rocko A-1/ROCKY ROAD/DEF JAM/IDJMG		52		
78	90	84	3	LOOK AT MAMA GET IT Lil Bass Fe	eaturing Toto & Tay Dizm		78		
79	70	59	18	ALWAYS BIGG D,LAMB (M.STERLING,D.BAKER,J.BURKE,C.LAMB)	Trina Featuring Monica SLIP-N-SLIDE/CAPITOL		42		
80	97	-	2	WAKE UP EVERYBODY John Legend & The Roots Feat J.LEGEND, PUSTLOVE, J. POYSER (V. CARSTARPHEN, G. MCFADDEN, J. WHITEHEAD)	Common & Melanie Fiona © 6.0.0.D./COLUMBIA		80		
81	77	87	3		Jeezy Featuring Lil Jon © CTE/DEF JAM/IDJMG		77		
82	93	97	5	BILLIONAIRE Travie McCo	by Featuring Bruno Mars		82		
83	81	-	4	SIGN OF A VICTORY R. Kelly Featuring S	Soweto Spiritual Singers		81		
84	91	92	8	R.KELLY (R.KELLY) SPEAKIN TUNGS	⊕ JIVE/JL6 Cam'ron & Vado		82		
85	NE		Ť	J.TURNBULL,PROBINSON (C.GILES,T.WINFREE) HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYE	DIPLOMATIC MAN/E1 R) Marsha Ambrosius		85		
86			÷	M.AMBROSIUS,C.FINCH (M.AMBROSIUS,C.FINCH) JUST YOU AND I	Ricky Blaze				
	72	76	H	PICKY BLAZE (R.JOHNSON) YO SIDE OF THE BED	⊕ FME/ATLANTIC Trey Songz		72		
87	82	74		T.TAYLOR, PHAYES (T.NEVERSON, T.TAYLOR, P.HAYES, T.SCALES)	SONGBOOK/ATLANTIC On Featuring Nicki Minaj		72		
88	89	-	2	BABYFATHER BABYFATHER	BELUGA HEIGHTS/EPIC/COLUMBIA Sade		88		
89	76	_	17	H.F.ADU,M.PELA,SADE,M.STENT (H.F.ADU,S.MATTHEWMAN,J.JANES,A.NICHOLLS	● EPIC/COLUMBIA		53		
90	NE	W	1	PRETTY GIRL SWAG NOT LISTED (NOT LISTED)	Ciara LAFACE/JLG		90		
91	NE	W	1	FALL IN LOVE NOT LISTED (NOT LISTED)	Estelle Featuring Nas ⊕ HOME SCHOOL/ATLANTIC		91		
92	NE	W	1	COULD IT BE YOU (PUNK ROCK CHICK) NOT LISTED (NOT LISTED)	Hwood ⊕ DARKCHILD/POP COUTURE/E1		92		
93	NE	w	1	BREAK MY BANK M.SQUIRE, D.SHARPE (D.A.THOMAS, E.H.BENJAMIN V, D.SHARPE, M.SQUIRE)	New Boyz Featuring Iyaz SHOTTY/ASYLUM/WARNER BROS.		93		
94	NE	w	1	FIRST 48 J-Da NOT LISTED (NOT LISTED)	wg Featuring Slim Thug BOSS HOGG OUTLAWZ/E1		94		
95	NE	w	1	TRILLIONAIRE	Bun-B Featuring T-Pain INCE/RAP-A-LOT 4 LIFE/RAP-A-LOT		95		
96	88	86	7	CAN'T GET ENOUGH EHUDSON (EHUDSON,R TOBY)	Brutha		82		
97	NE	w	1	TIRED S.CRAWFORD, W.CAMPBELL, K. PRICE (K. PRICE, S. CRAWFORD)	Kelly Price		97		
98	NE	w	1	IT'S GUCCI TIME Gucci Man	e Featuring Swizz Beatz		98		
99	98	93	9	MASERATI	K SQUAD/ASYLUM/WARNER BROS. Fat Pimp		89		
100	95	83		RYAN (C.MURDAUGH) MC HAMMER Rick Ros	SOMETHIN SERIOUS Seaturing Gucci Mane		78		
100	30	00	,	LEX LUGER (WROBERTS ILLA LEWIS R. DAVIS X. BURPELL, L. BURPELL, J. EARLEYM PXELLYSC PILATE II)	■ MAYBACH SLPAN-SLDE DEF JAM/DJMG		70		

BETWEEN THE BULLETS

NE-YO'S 'CHAMPAGNE' BUBBLES UP



Up 4.5 million audience impressions, Ne-Yo's "Champagne Life," from fourth album "Libra Scale" (Oct. 5), jets 16-12 on Hot R&B/Hip-Hop Songs. It's the single's best audience improvement in its nine chart weeks and the third-biggest gain this week behind Chris Brown at No. 11 (up 6.3 million; see story, page 39) and Usher at No. 25 (up 5 million). The song's audience swell stems in part from 15 stations posting double-digit increase in plays. It ranks top 10 at 41 outlets, including KNDA Corpus Christi, Texas, and WZHT Montgomery, Ala., where

it's the most-played track with 67 and 62 respective plays, according to Nielsen BDS. -Raphael George

awarded for the la t. LLC and Nielsen

CHRISTIAN/GOSPEL Billboard

	CH	IRISTIAN SONGS
AST	N CHT	TITLE

1	1	23	#1 OUR GOD 7VACS CHRIS TOMLIN SO/STEPS/SPARROW/EMI CMG
2	2	26	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
3	5	25	BORN AGAIN NEWSBOYS INPOP
4	6	17	LEAD ME SANCTUS REAL SPARROW/EMI CMG
5	4	22	HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG
6	3	28	ALL OF CREATION MERCYME IND
7	7	30	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
8	9	18	IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG
9	8	32	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
10	10	23	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
11	11	13	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
12	14	23	MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL
13	15	19	GOD GAVE ME YOU DAVE BARNES RAZOR & TIE
14	12	47	WHAT FAITH CAN DO
15	18	7	JESUS SAVES JEREMY CAMP BEG/TOOTH & NAIL

1	30	3	GAINER THIRD DAY ESSENTIAL/PLG
18	20	8	LIGHT UP THE SKY THE AFTERS INO
19	19	16	FIGHT ANOTHER DAY ADDISON ROAD INC
20	21	15	YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB
21	23	14	YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
22	25	21	POWER OF YOUR NAME LINCOLN BREWSTER FEAT. DARLENE ZSCHECH INTEGRITY
23	27	14	GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INCO
Tarac .			LINDONE

16 17 11 NO MATTER WHAT

24	26	11	FFH 62/CATAPULT
25	39	2	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
26	29	12	SOMETHING HOLY STELLAR KART IND
27	28	13	COME AS YOU ARE

27	28	13	POCKET FULL OF ROCKS MYRRH/WORD-CURB
28	31	22	SOME KIND OF LOVE PHIL STACEY REUNION/PLG
29	32	7	KEEP CHANGING THE WORLD

30	34	14	CASTAWAY CHASEN INO
31	33	6	LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB
32	36	7	TO KNOW YOU CASTING CROWNS REUNION/PLG

			CASTING CHOWNS REUNION/PLG
33	35	17	HERE IN THIS MOMENT BECKAH SHAE SHOC
34	HOT	SHOT But	OUT OF MY HANDS JARS OF CLAY GRAY MATTERS/ESSENTIAL/PI

35	42	2	HANGING ON BRITT NICOLE SPARROW/EMI CMG
36	41	1 3	WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB
27	27	12	SPEAK TO ME

40	RE-E	NTRY	DEAR X (YOU DON'T OWN M
39	50	9	SING ALONG SIXTEEN CITIES CENTRICITY
38	43	3	HALLELUJAH HEATHER WILLIAMS INO
37	37	13	SPEAK TO ME REMEDY DRIVE WORD-CURB

40	RE-ENTRY	DISCIPLE INO
41	RE-ENTRY	AVALANCHE MANAFEST BEC/TOOTH & NAIL
	MEM	ONLY YOU CAN SAVE

42	NEW		ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB
43	49	2	TEMPORARY HOME CARRIE UNDERWOOD 19/ARISTA NASHVILLE
44	48	7	BEAUTY WILL RISE

44	48	7	BEAUTY WILL RISE STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
45	RE-E	NTRY	CLOSER LARA LANDON WHIPLASH
			VOURE NOT ALONE

46	44	4	YOU'RE NOT ALONE DOWNHERE CENTRICITY
47	38	19	OH, HAPPINESS DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI
40	40	15	GREATNESS OF OUR GOD

48	40	15	NATALIE GRANT CURB
49	RE-E	NTRY	FOR THOSE WHO WAIT FIREFLIGHT FLICKER/PLG
50	45	10	WAITING ROOM JONNY DIAZ INO

Third Day vaults 30-17 on Christian Songs with the lead single from the veteran rock group's next album. Up 1.2 million impressions (99%), the song draws

Airpower and Greatest Gainer honors and introduces "Move," due Oct. 19.



	THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	1	1	94	FRANCESCA BATTISTELLI 2 WKS MY PAPER HEART FERVENIT 887378 WORD-CURB	
	2	HOT	SHOT BUT	HOUSE OF HEROES SUBURBA GOTEE 524553/WORD-CURB	
	3	2	4	NEWSBOYS BORN AGAIN INPOR 1521/EMI CMG	
	4	3	50	SKILLET AWAKE ARDENT/IND/ATLANTIC 2554/PROVIDENT-INTEGRITY	•
	6	10	14	MERCYME THE GENEROUS MR. LOVEWELL NO 4813 PROVIDENT-INTEGRITY	
	6	6	38	CASTING CROWNS WILLTHE WIRLD WARD WARD SEAD STREET THE MICH STEEP AND SEAD STREET THE MICH STEEP AND SEAD STREET THE MICH STEEP AND SEAD STREET THE MICH STEEP AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET AND SEAD STREET THE MICH STREET	•
	7	8	13	TENTH AVENUE NORTH THE LIGHT MEETS THE DANK RELINON 10144PROVIDENT-NITEGRITY	
	8	5	26	TOBYMAC TONIGHT FOREFRONT 6371/EMI CMG ⊕	
	9	4	2	TOM JONES PRASE & BLAKE SECOLES OUT ISLANDILOST HIGHWAY (14555*) AMIGN	
	10	9	6	HILLSONG A BEAUTIFUL EXCHANGE: LINE HILLSONG/SPARROW 1350/EMI CMG	
	0	13	44	VARIOUS ARTISTS WOW HITS 2010 WORD-CURB PROVIDENT-INTEGRITY 4857; BM CMG	•
	12	15	22	PASSION PASSION: AWAKENING SISSTEPS/SPARROW 7175/EMI CMG	
	13	12	22	SANCTUS REAL PIECES OF A REAL HEART SPARROW 6505/EMI CMG	
	14	17	23	VARIOUS ARTISTS	
	1	29	39	WOW WORSHIP (PURPLE) PLGEMI CMG 887969 WORD-CUR8 GREATEST GAINER BERMONED STORY FROM UND STORY OF STO	
	16	14	19	AMY GRANT SOMEWHERE DOWN THE HOLD AIM GRANT PRODUCTIONS SPARROW SKELEN DAG	
	17	16	50	NEEDTOBREATHE	
_	18	19	4	NORMA JEAN	
	19	21	39	MERIDIONAL RAZOR & TIE 83087*, PROVIDENT-INTEGRITY FLYLEAF	
	20	40	4	MEMENTO MORI ABM/OCTONE 013512/EMI CMG AUDREY ASSAD	
-1	21	20	44	VARIOUS ARTISTS	
L	22	22	78	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE KARI JOBE	
41	23	36	46	DAVID CROWDER BAND	
ei i	24	27	42	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG KUTLESS	
-	25	11	2	THE HOPPERS	
4	26	26	26	THE BEST OF THE HOPPERS: FROM THE HOMECOMING SERIES GATHER 6001, EN CAG FIREFLIGHT	
	27	24	26	FOR THOSE WHO WAIT FLICKER 10909 PROVIDENT-INTEGRITY MATT MAHER	
-2	28	33	19	ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTEGRITY ELVIS PRESLEY	
8	29	32	7	AN EVENING PRAYER SOLY MUSIC CUSTOM MARKETING GROUP 6:1423 TRIP LEE	
4	30	35	23	POINT OF GRACE	
9			9	NO CHANGIN' US WORD-CURB 887924 MORMON TABERNACLE CHOIR	
	31	30		WINDER CLEANING A COTOR OF RECORDING DICELEGIC HOTHOR TRETHALL CHOP SCHOOL ⊕ HILLSONG	
	32	34	10	THE VERY BEST OF HILLSONG LIVE HILLSONG 2685/EMI CMG ANDREW PETERSON	
	33	7	2	COUNTING STARS CENTRICITY 1108/EMI CMG ROBERT RANDOLPH & THE FAMILY BAND	
	34	31	7	WE WALK THIS ROAD WARNER BROS. 511230* THE CANADIAN TENORS	
-0	35	45	25	THE CANADIAN TENORS DECCA 013509 SIDEWALK PROPHETS	
	36	39	42	THESE SIMPLE TRUTHS FERVENT 887900,WORD-CURB 12 STONES	
-	37	28	3	THE ONLY BASY DAY WAS YESTERDAY (BY) WIND-UP 12253/FRONDENT-NTEGRITY VARIOUS ARTISTS	
	38	44	11	TOP 25 PRAISE SONGS 2011 COLIMARAWATHW 972024WORD-CURB BRITT NICOLE	
	39	37	52	THE LOST GET FOUND SPARROW 2358/EMI CMG IMPENDING DOOM	
-	40	23	3	THERE WILL BE VIOLENCE FACEDOWN 095 MERCYME	
2	41)	RE-E		10 INO 4626/PROVIDENT-INTEGRITY ⊕ SELAH	
	42	38	40	YOU DELIVER ME CURB 79138/WORD-CURB	
3	43	46	78	NNOCENCE & INSTINCT ESSENTIAL 10863 PROVIDENT-AITEGRITY (*)	
4	44	RE-E		REVIVE	
-	45	43	7	BLINK CONSUMING PREJESSENTIAL 10917/PROVIDENT-INTEGRITY	
-	46	42	47	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMS	
-	47	RE-E		THE STATLER BROTHERS THE GOSPE, MUSIC OF THE STRILER BROTHERS, VOLUME TWO GATHER GOTSEM CMG	
4	48	41	6	HASTE THE DAY ATTACK OF THE WOLF KING SOLID STATE 7081/EMI CMG ⊕	
	49	RE-E		THE STATLER BROTHERS THE GOSPEL MUSIC OF THE STRILLER BROTHERS VOLUME ONE GATHER SOMEON ONE THE DEVILLE WEARS BRADA	
1	50	RE-E	NTRY	THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW FERFET 123/WOFD-CUF8 €	
	Up 145	plays	the	third single from BeBe &	

Up 145 plays, the third single from BeBe & CeCe Winans' "Still" set swipes the Greatest Gainer trophy on Hot Gospel Songs, where it flies 25-16 in its fifth chart week. Lead single "Close to You" stacked 10 weeks at No. 1 last fall, and second track "Grace" peaked at No. 5 in April.



© A		H	OT CHRISTIAN C SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	22	#1 OUR GOD TWKS CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
2	2	23	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
3	3	17	IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG
4	4	27	ALL OF CREATION MERCYME IND
5	7	13	BORN AGAIN NEWSBOYS INPOP
6	6	21	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	8	9	LEAD ME SANCTUS REAL SPARROW/EMI CMG
8	5	22	HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG
9	10	13	GOD GAVE ME YOU DAVE BARNES RAZOR & TIE
10	9	26	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
0	12	10	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
12	11	31	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
13	14	16	BLINK REVIVE ESSENTIAL/PLG
14	17	11	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
15	13	46	WHAT FAITH CAN DO KUTLESS BEC/TOOTH & NAIL
16	15	13	MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL
17	19	6	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
18	16	20	LOVE HAS COME MARK SCHULTZ WORD-CURB
19	18	11	FIGHT ANOTHER DAY ADDISON ROAD INO
20	21	11	GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INO
21	20	12	YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB
22	22	6	LIGHT UP THE SKY

GREATEST LIFT UP YOUR FACE
GAINER
THIRD DAY ESSENTIALIPLE

24 24 4 KEEP CHANGING THE WORLD MIKESCHAIR WITH LEGRAE CURB
25 23 19 JIMMY NEEDHAM INPOP

Â		CH	IRISTIAN CHR™
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	15	#1 CASTAWAY 4 WKS CHASEN INO
2	2	25	BORN AGAIN NEWSBOYS INPOP
3	4	20	LEAD ME SANCTUS REAL SPARROW/EMI CMG
4	3	16	FIGHT ANOTHER DAY ADDISON ROAD INC
5	6	9	SOMETHING HOLY STELLAR KART INO
6	5	14	AVALANCHE MANAFEST BEC/TOOTH & NAIL
7	9	6	LIGHT UP THE SKY THE AFTERS INO
8	8	7	LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB
9	7	23	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
10	12	5	NO MATTER WHAT KERRIE ROBERTS REUNION/PLG
0	11	8	FOR THOSE WHO WAIT FIREFLIGHT FLICKER/PLG
12	19	8	GREATEST WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB
13	13	10	YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMI
14	14	21	HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG
15	16	9	LIFE BECKAH SHAE SHAE SHOC
16	21	4	DEAR X (YOU DON'T OWN ME) DISCIPLE IND
17	18	4	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
18	20	5	KEEP CHANGING THE WORLD MIKESCHAIR WITH LECRAE CURB
19	17	13	THERAPY RELIENT K JIVE/JLG
20	25	4	THE GOD I KNOW ME IN MOTION CENTRICITY
21	NI	EW	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
22	22	17	MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL
23	23	4	TRINITY PAPER TONGUES A&M/OCTONE/INTERSCOPE
			NIVOL A

NY2LA
PRESS PLAY DREAM
HERO
ABANDON FOREFRON

24 24 3

0		T C	P GOSPEL BUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	22	MARVIN SAPP 20 WKS HERE I AM VERITY 53156/JLG	
2	2	2	VARIOUS ARTISTS RED NAMED RAND BRETTAMENT PRESENTS LIFE NOTE NORD FRANCO D 11725 ***	
3	3	29	VARIOUS ARTISTS WOW GOSPEL 2010 WORD-CURB EMI CMG/VERITY 62442/LIG	
4	8	9	GREATEST FOREVER JONES GAINER GET READY EMI GOSPEL 94728	
5	4	89	HEZEKIAH WALKER & LFC	F
6	RE-E	MTRY	JAMES HALL PRESENTS VOICES OF CITADEL	
7	5	7	TRIP LEE	
8	9	45	BEBE & CECE WINANS	
9	6	46	STILL 8&C 31105/MALACO FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
10	14	12	CECE WINANS	
0	12	47	SONGS OF ENCTIONAL HEALING (EP) PLFESPRINGS GOSPEL 211/96/EM GOSPEL DONNIE MCCLURKIN PLANLEST THE VERY BEST OF DOWNE MODULINON HETPILEFACY STRANSPORT MUSIC	
12	7	62	BRIAN COURTNEY WILSON JUST LOVE SPIRIT RISING 066/MUSIC WORLD	
13	11	28	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWIDE	
14	16	40	TAMELA MANN THE MASTER PLAN TILLYMANN 8135	
15	13	14	JUANITA BYNUM MORE PASSION FLOW 8158	
16	19	7	DEWAYNE WOODS & WHEN SINGERS MEET MY LIFE'S LYRIC QUIET WATER/VERITY 53263/JLG	
17	21	6	DEITRICK HADDON PRESENTS VOICES OF UNITY BLESSED & CURSED (SOUNDTRACK) TYSCOT 984186/TASES	
18	18	54	EARNEST PUGH LIVE: RAIN ON US EPM/BLACKSMOKE 3070/WORLDWIDE	
19	17	57	VARIOUS ARTISTS THE COOPE MICE CELEBRATOR FIT IS TREATED TO BOOK FIE HATTERSON HOPE ILLESS SOUTH HERE	
20	20	2	VARIOUS ARTISTS OUTS HAVE COUPED LUTHINGE CHORS INTERPLY (COSPC CENTRICALED YOUTS)	
21	HOT	SHOT BUT	PRODIGAL SON KINGGOM SWAGGA-NOMICS THE NEW BRA HOLY-MOOD ROSENFINITY	
22	26	72	ISRAEL HOUGHTON THE POWER OF ONE NTEGRITY/COLUMBIA 42584/SONY MUSIC	
23	22	50	J MOSS JUST JAMES PAJAM/GOSPO CENTRIC/VERITY 47910/JLG	
24	23	18	KAREN CLARK-SHEARD ALL IN ONE KAREW 93736/EMI GOSPEL	
25	24	23	BISHOP PAUL S. MORTON MENORABLE MOMENTS WITH BISHOP PAUL S. MORTON TEHLIAH 7223 LIGHT	

@		Н	OT GOSPEL
A		SC	OT GOSPEL ONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	34	#1 THE BEST IN ME 23 WKS MARVIN SAPP VERITY/JLG
2	2	30	I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAR HABAKKUK
3	4	22	HE WANTS IT ALL FOREVER JONES EMI GOSPEL
4	5	60	THEY THAT WAIT FRED HAMMOND FEAT, JOHN P. KEE F HAMMOND/VERITY/JLG
5	3	39	RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT
6	6	54	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT, MARVIN SAPP & DJ ROGERS VERITYULG
7	7	70	ALL I NEED Brian Courtney Wilson Spirit Rising/Music World
8	9	30	THE LIFTER TED WINN TEDDYSJAMZ/SHANACHIE
9	8	42	GOOD NEWS VANESSA BELL ARMSTRONG EMI GOSPEL
10	11	4	I BELIEVE JAMES FORTURE & FRA FEAT ZACARDI CORTEZ & SHAWN MICLENORE BLADISMONE/MORLUNDI
11	12	21	I CHOOSE TO WORSHIP WESS MORGAN BOW TIE
12	10	28	PRAYED UP Karen Clark-Sheard Karew
13	13	27	LIVING ON THE TOP DEWAYNE WOODS QUIET WATER/VERITY/JLG
14	19	3	EXPECT THE GREAT JONATHAM NELSON INTEGRITY
15	14	9	JUST LOVE BRIAN COURTNEY WILSON SPRIT RISING MUSIC WORLD GOSPEL, MUSIC WORLD
16	25	5	GREATEST I FOUND LOVE (CINDYS SONG) BEBE & CECE WINANS B&C/MALACO
17	16	13	THE GREAT I AM (LIVE) EARNEST PUGH BLACKSMOKE/WORLDWIDE
18	15	18	CHAMPION DARWIN HOBBS LIAISON RECORDS/TYSCOT/IMAGO DEI
19	18	12	PHIL TARVER KINGDOM
20	26	3	NOBODY GREATER VASHAWN MITCHELL EMI GOSPEL
21	24	2	I GIVE YOU PRAISE BYRON CAGE GOSPO CENTRIC/VERITY/JLG
22	17	3	REBUILD: THE REMIX J MOSS PAJAM/GOSPO CENTRIC/VERITY/JLG
23	20	13	CHANGES MD STOKES & VICTORIOUS PRAISE BLACKSMOKE/WORLDWIDE
24	28	4	JUDAH (LET ME HEAR YOU PRAISE) DEITRICK HADDON PRESENTS VOICES OF UNITY TYSCOT
25	23	9	I FEEL LIKE GOING ON

TOP TRADITIONAL

HOT DANCE CLUB SONGS

	54			
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS
0	2	8	CALIFORNIA GURLS WATY PERRY FEAT, SNOOP DOGG CAPITOL	26
2	6	5	I LIKE IT Enrique iglesias feat. Pitbull Universal Republic	27
3	4	10	FIRE WITH FIRE SCISSOR SISTERS DOWNTOWN	28
4	1	9	ALL THE LOVERS KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	29
5	9	8	4TH OF JULY (FIREWORKS) KELIS WILL LAM/INTERSCOPE	30
6	8	8	I TOLD YOU SO SOLANGE MUSIC WORLD	31
7	13	5	DYNAMITE TAIO CRUZ MERCURY/IDJMG	32
8	14	6	FIGURE IT OUT DAVE AUDE FEAT. ISHA COCO AUDACIOUS	33
9	3	10	ROCKSTAR 101 RIHANNA FEAT. SLASH SRP/DEF JAM/IDJMG	34
10	7	9	YOUR LOVE IS MY DRUG	35
11	12	8	LOVE DEALER ESMEE DENTERS FEAT JUSTIN TIMBERLAKE TENNIMAN INTERSCOPE	36
12	10	11	ALIVE GOLDFRAPP MUTE	37
13	5	9	STROBELIGHT KIMBERLEY LOCKE DREAM MERCHANT 21	38
14	19	6	FUERTE NELLY FURTADO FEAT. CONCHA BUIKA UNIVERSAL/UMRG	39
15	17	6	LATELY MACY GRAY CONCORD/CMG	40
16	21	7	V.I.P. ZAYRA BRANDO	41
17	16	10	FEELS LIKE A PRAYER MECK FEAT, DING NAPITH	42
18	24	4	WOULDNIT (I'M A STAR) ONO MIND TRAIN/TWISTED	43
19	22	7	VERTIGO GIULIETTA INTERSCOPE	44
20	26	5	POP GOES THE WORLD THE GOSSIP COLUMBIA	45
21	18	9	NEED YOU NOW LADY ANTERELLUM CAPITOL NASHVILLE/CAPITOL	46
22	27	6	HEAVEN JOHN LEPAGE FEAT. DEBBY HOLIDAY & LFB GROOVE	47
23	20	11	DIARY TINO COURY ELEVENTH	48
24	39	2	POWER BEAUTIFUL MONSTER PICK NE-Y0 DEF JAM/10.JMG	49
100			ILICT A MAN	400

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	30	5	HOT-N-FUN N.E.R.D FEAT. NELLY FURTADO STAR TRAK/INTERSCOPE
27	32	4	ONE (YOUR NAME) SWEDISH HOUSE MARIA FEAT. PHARRELL ASTRAUNERISS/VRGIN/CAPITO
28	25	9	I FEEL BETTER HOT CHIP ASTRALWERKS/CAPITOL
29	34	4	ETERNITY GURU JOSH & DJ IGOR BLASKA MOUVANCE
30	15	12	DANCING ON MY OWN ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
31	11	14	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC
32	36	4	BREATHE ERIC REDD GARRILLO
33	HOT	SHOT	YOU LOST ME CHRISTINA AGUILERA RCA/RMG
34	38	3	RIDIN' SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS.
35	33	6	HOLD ON RUSKO FEAT. AMBER COFFMAN MAD DECENT/DOWNTOWN
36	40	3	SPACESHIP BENNY BENASSI FEAT KELIS, APL DE AP & JEAN BAPTISTE LUTRA
37	42	2	COULD YOU BELIEVE
38	46	2	BODY SHOTS KACI BATTAGLIA FEAT. LUDAGRIS CURB
39	44	2	REBOUND LORI MICHAELS MONITOR SOUND/LMP
40	41	3	SAY I LOVE YOU TABORAH D1
41	31	13	COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
42	48	2	BOYS OR GIRLS
43	28	15	HAPPINESS ALEXIS JORDAN STARROG/ROC NATION/COLUMBIA
44	49	2	YOU LOOK BETTER WHEN I'M DRUNK THE WHITE TIE AFFAIR SLIGHTLY DANGERDUS/EPIC
45	37	16	OMG USHER FEAT, WILL LAM LAFACE/JLG
46	35	13	ALEJANDRO LADY GAGA STREAMLINE KONLINE, CHEPRYTREE INTERSCOPE
47	HI	w	HABIT MARGO DAUMAN
48	23	12	I BELIEVE IN YOU HANNAH SNOWDOG
49	***	w	DO FOR LOVE VINNY TROIA FEAT, JAIDENE VEDA CURVVE
50	HE	w	FLAT FOOT MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT

TOP DANCE/

0	7	EL	ECTRONIC ALBUM	S
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NE		#1 LADY GAGA THE REMX STREAMLE HOULE OF PATTERNITES COPE (NACIONEA)	
2	1	93	LADY GAGA THE FAME STREAMUNE KONUNE CHERRY TREE IN TERSCOPE OF 1805* NGA	3
3	2	37	LADY GAGA THE RANK HONSTER (EP) STREAMLINE NOW, I SECOND EPPOYTRE, INTERSCOPE (1/3872*) IGA	
4	3	6	3OH!3 STREETS OF GOLD PHOTO FINISH 523412/AG⊕	
5	5	3	SOUNDTRACK JERSEY SHORE MITVUNIVERSAL REPUBLIC 014556/UMRG	
6	4	4	M.I.A. MAYA N.E.E.T./XL/INTERSCOPE 014344*/IGA	
7	6	46	LA ROUX LA ROUX 8G LIFE,POUDOR, OHERRYTREE INTERSCOPE (113389*) (GA	
8	7	12	LCD SOUNDSYSTEM THIS IS HAPPENING DEA/VIRGIN 09903*/CAPITOL	
9	8	56	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG	
10	12	8	ROBYN BODY TALK PT.1 (BP) KONICHWA CHERRYTREE INTERSCOPE 014413/ISA	
11	11	50	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS	
12	10	5	KYLIE MINOGUE APHRODITE PARLOPHONE 42903*/ASTRALWERKS®	
13	9	6	SCISSOR SISTERS NIGHT WORK POLYDOR 70179/DOWNTOWN	
14	14	57	LMFAO PARTY ROOX PARTY ROOX WILLIAM CHERRYTREE INTERSCOPE 012833/IGA	
15	15	28	DJ ENFERNO ULTRA DANCE 11 ULTRA 2317	
16	13	5	KELIS FLESH TONE WILL.I.AM/INTERSCOPE 014376/IGA	
17	18	4	SCHOOL OF SEVEN BELLS DISCONNECT FROM DESIRE GHOSTLY INTERNATIONAL 597*/NAGRANT	
18	16	9	RATATAT LP4 XL 465*	
19	19	7	THE CHEMICAL BROTHERS FURTHER FREESTYLE DUST/ASTRALWERKS/MFGN 32530*/CAPITOL®	
20	22	15	CRYSTAL CASTLES CRYSTAL CASTLES FCTONLAST GAVIGLES LIMERS AL MOTOWN 01/4374/LIMERS	
21	20	9	TIESTO	

MIIKE SNOW
MIIKE SNOW DOWNTOWN 70085*
RIHANNA
RATED R: REMIXED SRP/DEF JAM 014375/IDJM DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTR

			OT RP		CI	E
Ë	ST	EKS	TITLE			

	WE	No.	ARTIST IMPRINT / PROMOTION LABEL
1	8	3	#1 DYNAMITE TAIO CRUZ MERCURY/IDJMG
2	3	10	COOLER THAN ME
~	J	10	MIKE POSNER J/RMG
3	4	7	THE RADIO GET FAR FEAT. H-BOOGIE NEXT PLATEAU
4	2	12	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG CAPITOL
5	1	13	BETTER THAN HER MATISSE JIVE/JLG
6	13	4	I LIKE IT Enrique iglesias feat pitbull unversal republicuniversal
7	6	8	DANCING ON MY OWN ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
8	7	9	DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC
9	5	7	COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN
10	21	2	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL LAFACE/JLG
11	9	10	HIGHER STATE BAILEY FEAT. JODIE CONNOR NEXT PLATEAU
12	22	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!/ULTRA
13	10	15	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA
14	11	19	STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT/ULTRA
15	12	12	RESTLESSNESS BASTIEN LAVAL FEAT. LAYLA ROBBINS
16	17	5	I'M IN LOVE ALEX GAUDINO ULTRA
17	16	9	KEEP UP Hyper crush universal motown
18	23	11	JUST LET GO REINA ROBBINS
19	14	6	BEAUTIFUL MONSTER NE-YO DEF JAM/IDJMG
20	25	2	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE
21	24	15	NEVER FORGET YOU MANIACALM FEAT. LALA RED STICK/STRICTLY RHYTHM
22	20	10	WON'T GO QUIETLY EXAMPLE DATA
23	RE-E	NTRY	FEEL IT IN MY BONES TIESTO FEAT. TEGAN & SARA ULTRA
24	NE	w	ONE (YOUR NAME) SWEDISH HOUSE MAPIA FEAT PHARRELL ASTRALWERKS/VIRGIN/CAPITOL.

THIS NIGHT KERIMA PHAT PLANET/PHASE ONE

WEEK	LAST	WEEKS DN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CFRT
1	1	44	#1 MICHAEL BUBLE 44 WAS CRAZY LOVE 143 REPRISE \$20733 WARNER BROS. ***********************************	
2	2	47	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
3	3	14	NIKKI YANOFSKY NIKKI DECCA 014138	
4	4	11	KEITH JARRETT / CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	
5	6	67	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
6	7	72	DIANA KRALL QUIET NIGHTS VERVE 012433/VG €	
0	8	60	MICHAEL BUBLE MONEL BREIT BUDGEN SOMME GARDEN HAVE PRESE SCOTSAMMARER BROSS. (*)	
8	9	41	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
9	11	14	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM THE COMPLETE REPRISE RECORDINGS FRANK SHAFFA SHITFREFEST DODGEST DESCRIPTION	

HIS	KST EEK	EKS	ARTIST	ERT
0		ΓO JA	P CONTEMPORARY	1
15	18	4	VARIOUS ARTISTS THE JAZZ & BLUES COLLECTION VOLUME I INHTID-DUSE 1700/NEII LATNOLIATER.	
1	19	24	PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 01*	
13	12	17	FRANK SINATRA DIERVAR HER BEGLUERRE FIN SITVATORESIERE SIT EUWER BIS.	
12	RE-E	NTRY	FRED HERSCH TRIO WHIRL PALMETTO 2142*	
0	24	11	REGINA CARTER REVERSE THREAD E1 2090	
10	10	43	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	•
9	11	14	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM THE COMPLETE REPRESE RECORDINGS FRANK SINATRA SINTERPRISES 30006/00/000	
8	9	41	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
0	8	60	MICHAEL BUBLE MOVEL BUBLE HETS BODGEN SOMME GARDEN SLYPEPINSE SYTTEMATIER BROS. •	
6	7	72	DIANA KRALL QUIET NIGHTS VERVE 012433/VG ⊕	
5	6	67	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
4	4	11	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	

	A	JA	ZZ ALBUMS	
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	#1 KENNY G SWAS HEART AND SOUL CONCORD 32048	1000
2	2	3	BRIAN CULBERTSON XII GRP 014460/VG	
3	3	3	JAZZMASTERS JAZZMASTERS VI TRIPPIN 'N' RHYTHM 41	
4	6	7	HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK 0001*	
5	4	2	MIKE PHILLIPS M.P.3 HIDDEN BEACH 00099	
6	7	6	VARIOUS ARTISTS LEE RITENOUR'S 6 STRING THEORY CONCORD 31911	
7	8	16	TROMBONE SHORTY BACKATOWN VERVE FORECAST 014194/VG	
8	5	2	INCOGNITO Transatlantic R.P.M. Shanachie 5183	
9	9	4	VARIOUS ARTISTS UNWRAPPED VOL. 7: BACK TO BASICS HODEN BEACH COOSE	
10	18	72	CHRIS BOTTI CHRIS BOTTI: IN BOSTON COLUMBIA 38735/SONY MUSIC ⊕	
0	13	2	MARCUS JOHNSON THIS IS HOW I ROCK THREE KEYS 2093	
12	10	7	NORMAN BROWN SENDING MY LOVE PEAK 31327/CONCORD	
13	14	46	KENNY G SUPER HITS SONY MUSIC CLISTOM MARKETING GROUP 46252	
14	15	23	JAMIE CULLUM THE PURSUIT VERVE FORECAST, DECCA 013655*/NG ⊕	
15	N	EW	JACKIEM JOYNER JACKIEM JOYNER MACK AVENUE 7022/ARTISTRY	

@	SMOOTH JAZZ	
	SONGS"	

A SONGS™	
STATE STATE ARTIST IMPRINT / PROMOTION LABEL	
1 17 #1 FUN IN THE SUN STEVE OLIVER SOM	
2 2 15 BE BEAUTIFUL MINDI ABAIR CONCORD/CMG	
3 3 25 CHRISTIANE RICK BRAUN ARTISTRY	
4 28 BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE	
5 5 13 TOUCH AND GO JAZZMASTERS TRIPPIN 'N' RHYTHM	
6 7 6 HEART AND SOUL	
7 6 21 OH YEAH WALTER BEASLEY HEADS UP	
8 SENDING MY LOVE NORMAN BROWN PEAK/CMG	
9 9 19 MAKE ROOM FOR ME JONATHAM BUTLER RENDEZVOUS	
15 4 THAT'S LIFE BRIAN CULBERTSON FEAT. EARL KLUGH GRPA	VERVE
11 8 28 WHAT CHA GONNA DO FOR	
12 10 41 TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ	Z/CMG
13 11 10 FALL AGAIN KENNY G FEAT. ROBIN THICKE CONCORD/CMG	3
13 18 WILL'S CHILL DAVID BENOIT HEADS UP	
15 16 17 BABYFATHER SADE EPIC/COLUMBIA	

0			P TRADITIONAL ASSICAL ALBUM	S
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	ANDRE RIEU & HIS JOHANN STRAUSS ORCH. 6 WKS FOREVER WEINA HICE RELIPOLYDOR HP-0 (1443) LIME (**)	
2	N	EW	ALONDRA DE LA PARRA PHILHARMONIC ORCH, OF THE AMERICAS NI ALINA MENCANA NY INENCAN SOLI SONY CLASSICAL 75955 SONY NIGETERIORIS	
3	RE-E	NTRY	STEPHEN HOUGH CHOPIN: LATE MASTERPIECES HYPERION 67764	
4	2	27	EMANUEL AX/YO-YO MA/ITZHAK PERLMAN MENDELSSOHR PAND TRICS SOM CLASSICAL SZYIGSSOM MASTERWORKS	
5	4	25	JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941	
6	NI	EW	SCOTT & LARA ST. JOHN/THE KNIGHTS MOZART ANCALAGON DIGITAL EX	
7	6	26	ZUILL BAILEY BACH: CELLO SUITES TELARC 31978/CONCORD	
8	Ni	EW	ISABELLE FAUST SONATAS & PARTITAS-VOL.1 HARMONIA MUNDI 902059	
9	NI	EW	KIRI TE KANAWA KIRI TE KANAWA SINISI MEDAT BIR STRAISS SECIA DI GERLINGESIL CLASSICS GEOLP	
10	3	40	BELA FLECK/ZAKIR HUSSAIN/EDGAR MEYER THE MELODY OF RHYTHIN: TRIPLE CONCERTO & MUSIC FOR TRIO E1 2004	
11	7	37	THE PRIESTS HARMONY RCA VICTOR 59825/RMG	
12	NI	EW	AUCA DE LIRROCHA CHAIRSER ORCH OF EUROPELONDON PHILHERMONIC ORCH, (SOUT) MOZBART: PIANO CONCENTOS 34-27 DECCA CHESBLUM ERSAL, CLASSICS GROUP	
13	Ni	EW	PAUL LEWIS/BBC SYMPHONY ORCH. (BELOHLAVEK) BEETHOVER: COMPLETE PAND CONCERTOS HAPINCHIA MUNICI 902053	
14	5	2	ALICE SARA OTT LISZT. ETLOES D'EXECUTION TRANSCENDANTE DE (1147) LUMIETSAL (ILASSICS GROUP	
15	RE-E	NTRY	G. DUDAMELIS. BOLIVAR YOUTH ORCH. OF VENEZUELA STRAVINSKY: RITE DG 014281; UNIVERSAL CLASSICS GROUP	

0	TOP CLASSICAL CROSSOVER ALBUMS				
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	5	STING WAS DEPONDIE DEPYTEDS IN 464 UNIVERSAL CLASSES GROZE		
2	2	3	DAVID GARRETT ROCK SYMPHONIES DECCA 014442		
3	3	62	DAVID GARRETT DAVID GARRETT DECCA 012872UNIVERSAL CLASSICS GROUP		
4	4	41	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509		
6	8	8	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.		
6	6	9	RENEE FLEMING DARK HOPE DECCA 014186		
7	9	5	ZADE WITH THE ROYAL PHILHARMONIC ORCH. ONE NIGHT IN JORDAN: A CONCERT FOR PEACE 2D 008		
8	7	3	MAX RICHTER INFRA FATCAT 1311		
9	10	9	DUE VOCI DUE VOCI TUNETONES 014271/UME €		
10	15	74	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG €		
0	12	41	STING FOI A WINTERS NIGHT. DEFRYTREEDG 013329 LUMERSAL CLASSES GROUP €	•	
12	11	14	MIKE PATTON WITH ORCH FILARMONICA ARTURO TOSCANIN (SISILIO) MONDO CANE IPECAC 119		
13	14	33	MORMON TABERNACLE CHOIR/ORCH. AT TEMPLE SQUARE (WILBERG) Hendisone music of contemplation and ught normon tabernacle dhor sossess		
14	5	2	VITAMIN STRING QUARTET VSQ PERFORMS LADY GAGA VITAMIN DIGITAL EX		
15	13	6	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX		

	4	W	ORLD ALBUMS	
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	PEDT
1	N	EW	#1 GAELIC STORM CABBAGE LOST AGAIN 201001	
2	1	28	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG €	
3	3	25	CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA	
4	4	48	RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO €	
5	2	3	SEU JORGE AND ALMAZ SEU JORGE AND ALMAZ NOW AGAIN 5068*	
6	NI	EW	LUISA MAITA LERO-LERO CUMBANCHA 17	
7	6	56	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA	
8	RE-E	NTRY	BALKAN BEAT BOX BLUE EYED BLACK BOY NAT GEO 005	
9	5	10	SOUNDTRACK USTEN UP THE OFFICIAL 2010 FIFA WORLD CUP ALBUM EPIC 72201 SOW MUSIC	
10	8	29	KOLOHE KAI THIS IS THE LIFE GO ALOHA 1011	
0	10	64	VARIOUS ARTISTS PLAYING FOR CHANGE: SONGS AROUND THE WORLD HEAR 31130 €	
12	7	16	GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL	
13	12	22	THE CHIEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD	
14	RE-E	NTRY	VARIOUS ARTISTS SAGON ROCK & SOUL: VIETNAMESE CLASSIC TRACKS SUBLINE FREQUENCES 060*	
15	11	30	ANUHEA ANUHEA ONEHAWAIIAN 2001	

1	@			OT LATIN SONGS
1 15	A			JI LATIN SUNGS
1	THIS	LAST	WEEKS ON CHT	ARTIST (IMPRINT / PROMOTION LABEL)
2 3 8 YERBATERO	0	1	15	
3	2	3	8	YERBATERO
	3	2	16	DIME QUE ME QUIERES
S	4	4	11	ALEJATE DE MI
1	5	5	28	AL MENOS
	6	7	29	NINA BONITA
STAND BY ME	_	6	19	NO PUEDO VOLVER
10 20 PRIMICE BOTCE (TIO'S STOP)				STAND BY ME
10 13 13 13 13 13 13 13				TE RECORDARE
1	\sim			
19	\sim			AVENTURA (PREMIUM LATIN)
13	_			IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO)
10				SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
PEDBO FERMANDEZ (FONOVISA)	\sim	_	÷	
16	$\boldsymbol{\succ}$			PEDRO FERNANDEZ (FONOVISA)
17	15	16	24	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
10	16	12	25	LOS TITANES DE DURANGO (DISA)
10 19 31 31 31 31 31 31 31	17	11	18	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
19	18	25	4	
20	19	19	31	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
29	20	24	7	AL DIABLO LO NUESTRO
22	21)	29	10	OMG
23 20 17 OUIERE PA' QUE TE QUIERAN	22	31	4	I LIKE IT
24 23 15 POR QUE ME HACES LLORAR? JUAN GABRIE (PROVINSA) 20 27 8 NUESTRO AMOR SERA LEYENDA ALEJANDRO SARV (WARRISH LAINOR) ALEJANDRO SARV (WARRISH LAINOR) 20 33 4 ARRASTRANDO LAS PATAS LAIROR (WARRISH LAINOR) ALEJANDRO SARV (WARRISH LAINOR) 28 42 5 MILLOMARIO DE AMOR SERIO VEDA LEJANOR SERIO VEDA LEJANOR SERIO VEDA LEJANOR AMOR SERIO VEDA LA RABIOLADORI AL BIANAR (DISA) 30 32 16 MAS ADELANTE LA RABIOLADORI BAUDA EL LIMOR (DISA) 31 28 17 MAS ADELANTE LA RABIOLADORI BAUDA EL LIMOR (DISA) ALEJANDRO CHEMARIS (DISA) ALEJANDRO CHEMARI	23	20	17	QUIERE PA' QUE TE QUIERAN
20	24	23	18	POR QUE ME HACES LLORAR?
20	25	27	8	NUESTRO AMOR SERA LEYENDA
27 22 17 MARC ANTHONY (SOMY MUSIC LATIN)	26	33	4	ARRASTRANDO LAS PATAS
MILLONARIO DE AMOR	_		17	Y COMO ES EL
29 30 8 MI AMOR ES POBRE TORY DEE PEAR (DISA)				MILLONARIO DE AMOR
100 100	_			MI AMOR ES POBRE
31 28 12 TU BOCA CHANAME (SOMY MUSIC LATIN)				MAS ADELANTE
32 34 12 ENAPPER ENAPPE ENA				TU BOCA
Second S				CHAYANNE (SONY MUSIC LATIN)
30				GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
TAIO CRIZ FRAT LUDACRIS (MERCURY/IDAMG)				J-KING & MAXIMAN (LANA,MACHETE,UNIVERSAL MUSIC LATINO)
30	•		14	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
1				TITO "EL BAMBINO" (SIENTE)
30 9 LIDY URAN STRAMLENDIAN ECOEFFORMER NIERSCOPE	36	41	4	LOS RIELEROS DEL NORTE (FONOVISA)
Solid EL CHAPO DE SINALOA (IDISA)	37	38	9	LADY GAGA (STREAMLINE KONLIVE CHERRYTREE INTERSCOPE)
PERADO (DISA/ASL)	38	37	18	EL CHAPO DE SINALOA (DISA)
1	39	39	9	PESADO (DISA/ASL)
47 2	40	46	2	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
43 15	41	47	2	ESTOY ENAMORADO
43	42	43	15	LA MARIA
40	43			EL BUCHON
45	44	HOT	SHOT BUT	TUS OJOS NO ME VEN
48 3 POR QUE NO LE CALAS JOHN RIVERS (PRÍOVUSS) 47 45 2 LA COMPPLICIDAD CULTURA PROFETRA (LA MUFAS) 48 NEW LOVE THE WAY YOU LIE SHRINIFAT ROWARD (MSS 94/07/HEMANIHMTERSCOPE) 40 50 2 CORAZON SIN CARA PRINCE ROYCE (TOP \$10P) 50 40 2 QUE BUENATU TA	45			TU NO SABES QUE TANTO
47 45 2 LA COMPLICIDAD	46	48	3	POR QUE NO LE CALAS
COULDER PRINTERING AND APPAIN,	_			LA COMPLICIDAD
49 50 2 CORAZON SIN CARA PRINCE ROYCE (TOP STOP) 50 49 2 QUE BUENA TU TA				LOVE THE WAY YOU LIE
GO 49 2 QUE BUENA TU TA	\boldsymbol{H}			CORAZON SIN CARA
FUEGO (CHOSEN FEW EMERALD)	60	49	2	QUE BUENA TU TA

Ivy Queen's "La Vida Es Asi" returns to the top of Latin Rhythm Airplay for a second week, stepping 2-1 with 3.1 million listener impressions, according to Nielsen BDS. The song first reached the summit in the July 10 issue and marks her second chart-topper



			OP LATIN ALBUMS	9
SEK	AST	EKS	ARTIST	TOS
			# ENRIQUE IGLESIAS	2
1	1	5	5 WKS EPHORA UNEST REPUBLICIONEST MUSICIATINO (HABITARISME	_
2	2	3	SERGIO VEGA MILLONARIO DE AMOR DISA 721564/UMLE	
3	4	11	MARC ANTHONY ICONOS SONY MUSIC LATIN 67402	
4	3	2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO TODO DEPENDE DE TI DISA 721569/UMLE	
6	10	30	GREATEST PEDRO FERNANDEZ AMARTE A LA AMTIGUA FONOVISA 354085/UNLE	
6	5	9	JUAN LUIS GUERRA Y 440	
7	7	26	A SON DE GUERRA CAPITOL LATIN 42483 CAMILA	Г
8	6	4	DEJARTE DE AMAR SONY MUSIC LATIN 59881 IVY QUEEN	-
			DRAMA QUEEN MACHETE 014536/UMLE AVENTURA	-
9	8	61	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	[2
10	17	2	PEDRO FERNANDEZ HASTA QUE EL DIMERO NOS SEPARE FONOVISA 354504UMLE €	
0	13	23	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
12	15	14	JUAN GABRIEL JUAN GABRIEL FONOVISA 354514/UMLE	
13	11	6	GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868	
14	9	2	A.B. QUINTANILLA'S ALL STARZ	
15	14	6	CONJUNTO ATARDECER	
	•		SOLO JUNTO A TI DISA 721556/UMLE PESADO	
16	16	8	DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE €	
U	HOT	BUT	LOS HURACANES DEL NORTE EN WIVO DESDE MONTERREY DISA 726541/UMLE ⊕	_
18	19	20	EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE	
19	12	3	VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056	
20	20	63	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE ⊕	
21	18	11	LARRY HERNANDEZ	
			CERARDO ORTIZ	
22	22	10	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN CHINO Y NACHO	
23	21	18	MI NINA BONITA MACHETE 014142/UMLE	
24	28	40	SETTER MAS DE MARCO ANTONIO SOLIS FONOVISA 354216UNLE €	
25	23	38	LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDETA/FONDVISA 57005Q/UMLE ⊕	
26	25	15	DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
27	26	36	PESADO DESDE LA CANTINA: VOILUMEN 1 DISA 726553/UMLE €	
28	29	64	ESPINOZA PAZ	
29	24	3	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UNLE ⊕ PLAN B	
	_		HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN EL CHAPO	
30	NE	-	APASIONADO DISA 721588/UMLE VOZ DE MANDO	
31	NE	W	DIA D'CONCIERTO SONY MUSIC LATIN 75112	
32	27	74	TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE	2
33	34	36	JENNI RIVERA LA GRAN SENORA FONOVISA 354398/UMLE	
34	37	18	TIERRA CALI MALDITO AMOR VENEMUSICUNIVERSAL MUSIC LATINO 663773 UM LE	
35	36	19	LOS TITANES DE DURANGO	
933			JULION ALVAREZ Y SU NORTENO BANDA	
	33	10		
36	33	10	NI LO INTENTES DISA 721551/UMLE SERGIO VEGA	
36 37	30	6	SERGIO VEGA EXTOS SHAKAS: CORRIDOS Y RANCHERAS SONY MUSIC LATIN 52780	
36			SERGIO VEGA Extos shaka: corridos y rancheras schy music latim 52780 CHAYANNE No hay imposible sony music latin 61972	
36 37	30	6	SERGIO VEGA ENTOS SHAKAS: CORPRIOS Y PARICHERAS SONY MUSIC LATIN 52780 CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 56091	
36 37 38	30	6 24	SERGIO VEGA ENTOS SMACA: CORRIDOS Y RANCHERAS SONY MUSIC LATIN 52780 CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA	
36 37 38	30 32 42	6 24 36 2	SERGIO VEGA EUROS BUARAS DEPOSION S NAMIDERAS SOM MUSIC LATIN 52780 CHAYANNE NO NAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 66971 LOS TITANES DE DURANGO 20 CORRIDOS PR. LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA. MICH.	
36 37 38 39 40	30 32 42 31	6 24 36 2	SERGIO VEGA EUROS BUARAS COMPOSOS Y RANDERAS SOM MUSIC LATIN 52780 CHAYANNE NO NAY IMPOSIBLE SOMY MUSIC LATIN 6 1972 THALIA PRIMERA FILA SOMY MUSIC LATIN 5 6901 LOS TITANES DE DURANGO 20 CORRIGOS PAR LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. RELUMER COLLETION IGRASSIONASSIA USIC LATIN 6 6004MAE EL TIGRILLO PALMA	
36 37 38 39 40 41 42	30 32 42 31 NE	6 24 36 2 w	SERGIO VEGA EUTOS BUARAS COMPOSOS Y MONORIAS SOM Y MUSIC LATIN 52780 CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORNIDOS PA' LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTLA, MICH. REUTIME CULDIFO DISMASSIAMOS, MUSIC LATIN 650091 REUTIME CULDIFO DISMASSIAMOS, MUSIC LATIN 650091	
36 37 38 39 40 41 42 43	30 32 42 31 NE 39 50	6 24 36 2 EW 6 12	SERGIO VEGA EUTOS BUMAS DEPONDE Y NANDERAS SOM MUSC LATIN 52780 CHAYANNE NO NAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTA, MICH. THELUMER COLLETION JORDIS SONS MERCH, MUSC LATIN 65040AE EL TIGRILLO PALMA 20 CORNIDOS PODENDOS 1010/01/SA 354544/UMILE VARIOUS ARTISTS LATIN URBAN MARCZ MACHET EO 14254/UMILE	
36 37 38 39 40 41 42 43 44	30 32 42 31 NE	6 24 36 2 w	SERGIO VEGA DETOS BUARAS DEPOSION SY MANDERAS SOM MUSIC LATIN 52780 CHAYANNE NO NAY IMPOSIBILE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. TREUSMER GULETON SORRAGIONES MUSIC LATIN 65094MALE EL TIGRILLO PALMA 20 CORRUDOS PRODEROS PONOVISA, 334544/UMLE VARIOUS ARTISTS LITURAS MISIC 2 MACHETE 014254/UMLE LOS INQUIETOS DEL NORTE ERBERRO 14 ROMANTIAS GIATAPUT DIGITAL EX	
36 37 38 39 40 41 42 43	30 32 42 31 NE 39 50	6 24 36 2 EW 6 12	SERGIO VEGA EUROS BUMAS CORRODOS Y RIMORERAS SOM MUSIC LATIN 52780 CHAYANNE NO NAY IMPOSENLE SOMY MUSIC LATIN 61972 THALIA PRIMERA FILA SOMY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORRIDOS PIX LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. RELIMBRE GULETON IGRASSIANSON, URSC LINTO SOMMATE EL TIGRILLO PALMA 20 CORRIDOS PODEROSO PONOVISA 354544/UNLE VARIOUS ARTISTS LATIN URBAN KNIGZ 2 MACHETE 014254/UNLE LOS INQUIETOS DEL NORTE FERRERO 14 ROMANIFICAS CARAPULT DIGITAL EX LOS BUKIS SIRE DUMANIFICAS CARAPULT DIGITAL EX LOS BUKIS	
36 37 38 39 40 41 42 43 44	30 32 42 31 NE 39 50 44	6 24 36 2 EW 6 12 25	SERGIO VEGA DETOS BUARAS COMPOSTOS YAMORIEMA SOM MUSIC LATIN 52730 CHAYANNE IN ON HAY IMPOSSIBLE SOMY MUSIC LATIN 51972 THALIA PRIMERA FILA SOMY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORNIDOS PIL LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTLA, MICH. TRE LUMBER COLLETON MENISCAMERON MOSIC UNIDE ORGONIALE EL TIGRILLO PALIMA 20 CORNIDOS PODENOS PONOVISA 355544/UMLE VARIOUS ARTISTS LATIN URBAN KINIKZ 2 MACHETE 0 14254/UMLE LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULI DIGITAL EX LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULI DIGITAL EX LOS INQUIETOS DEL NORTE	
36 37 38 39 40 41 42 43 44	30 32 42 31 NE 39 50 44 46	6 24 36 2 EW 6 12 25 41	SERGIO VEGA DETOS BAMASE COMPOSTOS TRANCHERAS SOM MUSIC LATIN S2780 CHAYANNE NO NAY IMPOSSIBLE SONLY MUSIC LATIN 51972 THALIA PRIMERA FILA SONLY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORRIGOS PLA EN PLAYADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. RELITMET CALLETORI SONLOSCAMBORIO LOSC. LARIO BIOMOMER EL TIGRILLO PALIMA 20 CORRIGOS PLO FILONOSA 354544/MILE VARIOUS ARTISTS LATIN URBAN KANGE 2 MARCHETE 014254/MIMILE USO INQUIETTOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BIVOLISTOS SERVICOS CATAPULT DIGITAL EX LOS BIVOLISTOS SERVICOS CATAPULT DIGITAL EX LOS BIVOLISTOS SERVICOS CATAPULT DIGITAL EX LOS BIVOLISTOS CHARACTES C	
36 37 38 39 40 41 42 43 44 45 46	30 32 42 31 NE 39 50 44 46 45	6 24 36 2 EW 6 12 25 41 10	SERGIO VEGA DETOS BUMAS DEPORTOS TAMOREMAS SOM MUSIC LATIN 52780 CHAYANNE NO HAY IMPOSIBLE SOHY MUSIC LATIN 61972 THALIA PRIMERA FILA SOHY MUSIC LATIN 56091 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. TREUMME COURTION FORMASSIAMENTAL MICH. TREUMME COURTIONS PRINCIPAS AS 54544/UMLE VARIOUS ARTISTS LATIN URBAN ATMEZ Y MACHETE OT 4254/UMLE LOS INQUIETOS DEL NORTE ERBRERO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BUKIS SIRRE DUMANTE: 30 SUPER DICTOS FORMAS 34226/LIALE INDIA UNICA 10P STOP 30020/SONY MUSIC LATIN 57448 SERGIO VEGA PURAS ROMANTICAS SONY MUSIC LATIN 57448 SIGGIO VEGA	
36 37 38 39 40 41 42 43 44 45 46 47	30 32 42 31 NE 39 50 44 46 45 41	6 24 36 2 EW 6 12 25 41 10 4 4	SERGIO VEGA DETOS BUMAS CORROMOS Y NAMORENA SOM MUSIC LATIN 52780 CHAYANNE NO NAY IMPOSIBILE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 560691 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LOS TITANES DE DURANGO 20 CORRIDOS PRI LA PLEVADA ATLAS 1036 LA DINASTIA DE TUZANTIA, MICH. TREUSMER GULETON SORRAMANA SASASSAMANA 20 CORRUDOS PODEROSO FONOVISA 354544/UMLE VARIOUS ARTISTS LITIGRILLO PALMA 21 CORRUDOS PODEROSO FONOVISA 354544/UMLE VARIOUS ARTISTS LOS BUKIS SERE DUMANTE: 30 SUPPE DUTOS FONOVISA 354294/LLE INDIA UNICA TOP STOP 30020/SONY MUSIC LATIN 57448 SIGGIO VEGA PURAS ROMANTICAS CATAPONISCO LATIN 57448 SIGGIO VEGA PURAS ROMANTICAS SONY MUSIC LATIN 57448 SIGGIO VEGA PURAS ROMANTICAS SONY MUSIC LATIN 57448 SIGGIO VEGA PURAS ROMANTICAS SONY MUSIC LATIN 57448 SIGGIO VEGA LOS TEMERARIOS	
36 37 38 39 40 41 42 43 44 45 46 47	30 32 42 31 39 50 44 46 45 41	6 24 36 2 EW 6 12 25 41 10 4	SERGIO VEGA DETOS BUARAS CONTROLOS YA MUNISIC LATIN 52730 CHAYANNE NO NAY IMPOSIBLE SONY MUSIC LATIN 61972 THALIA PRIMERA FILA SONY MUSIC LATIN 61972 LOS TITANES DE DURANGO 20 CORNIDOS PAR LA FILANA ATLAS 1036 LO STITANES DE DURANGO 20 CORNIDOS PAR LA FILANA ATLAS 1036 LA DINASTIA DE TUZANTLA, MICH. RELIMBRE COLLETION DEL TUZANTLA, MICH. RELIMBRE COLLETION DEL TUZANTLA, MICH. RELIMBRE COLLETION DEL TUZANTLA, MICH. RELIMBRAN KINIS DE TUZANTLA, MICH. LOS INQUIENTOS PEL NONTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINQUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINQUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINQUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINQUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE FERREDO 14 ROMANTICAS CATAPULT DIGITAL EX LOS BINGUIETOS DEL NORTE PURPARA ROMANTICAS SONY MUSIC LATIN 57448 SIGGNO QUE MARIAS FREDDIE 3061	

Los Huracanes del Norte open at No. 9 on Regional Mexican Albums with their latest set, "En Vivo Desde Monterrey," moving 1,000 copies. Since the band's first appearance on the June 29, 1985, chart with its self-titled debut, it has scored 14



REGIONAL A MEXICAN AIRPLAY				
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	18	#1 DIME QUE ME QUIERES BANDA EL RECODO FONOVISA	
2	2	30	AL MENOS ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA	
3	3	22	NO PUEDO VOLVER	
4	4	23	TE RECORDARE EL TRONO DE MEXICO FONOVISA/MUSIVISA	
6	8	12	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA	
6	6	19	AMARTE A LA ANTIGUA PEDRO FERNANDEZ FONOVISA	
7	7	27	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA	
8	5	28	EL ENAMORADO LOS TITANES DE DURANGO DISA	
9	9	34	ANDO BIEN PEDO BANDA LOS RECODITOS DISA	
10	10	11	AL DIABLO LO NUESTRO ESPINOZA PAZ DISA/ASL	
11	11	28	COMANDOS DEL M.P. (500 BALAZOS) VOZ DE MANDO DISA	
12	15	12	ARRASTRANDO LAS PATAS LARRY HERNANDEZ FONOVISA	
13	12	39	CARITA DE ANGEL LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA	
14	20	7	GREATEST MILLONARIO DE AMOR GAINER SERGIO VEGA "EL SHAKA" DISA	
15	13	22	MAS ADELANTE LA ARROLLADORA BANDA EL LIMON DISA	
16	14	20	POR QUE ME HACES LLORAR? JUAN GABRIEL FONOVISA	
17	16	14	EN PREPARACION GERARDO ORTIZ DEL/SONY MUSIC LATIN	
18	19	6	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE FONOVISA	
19	18	11	QUIERO QUE SEPAS PESADO DISA/ASL	
20	17	22	DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA DISA	

@	TROPICAL				
A		ΑÌ	RPLAY		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)		
0	2	33	#1 NINA BONITA 4WKS CHINO Y NACHO MACHETE UNIVERSAL MUSIC LATINO		
2	1	38	STAND BY ME PRINCE ROYCE TOP STOP		
3	8	26	EL MALO AVENTURA PREMIUM LATIN		
4	7	11	QUE BUENA TU TA FUEGO CHOSEN FEW EMERALD		
6	10	6	GREATEST YERBATERO GAINER JUANES UNIVERSAL MUSIC LATINO		
6	4	13	VIVIR SIN TI GILBERTO SANTA ROSA SONY MUSIC LATIN		
0	5	18	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN		
8	3	13	LOCO JOWELL & RANDY WY,MACHETE/UNIVERSAL MUSIC LATINO		
0	6	15	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATINO		
10	9	21	TE SIENTO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO		
•	14	10	LA VIDA ES ASI IVY QUEEN MACHETE/UNIVERSAL MUSIC LATINO		
12	11	9	LAUDANO ELVIS MARTINEZ UNIVERSAL MUSIC LATINO		
13	17	19	24 HORAS 24 HRS M.P./JVN/J & N		
14	16	7	CAFECITO CARLOS Y ALEJANDRA MACHETE/UNIVERSAL MUSIC LATINO		
15	13	9	CUANDO, CUANDO ES? J-KING & MAXIMAN LANA MACHETE UNIVERSAL MUSIC LATINO		
16	15	13	QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY SONY MUSIC LATIN		
•	21	21	ESTUPIDA INDIA TOP STOP		
18	24	11	GITANA SHAKIRA EPIC/SONY MUSIC LATIN		
19	31	4	TE COMENCE A QUERER TITO "EL BAMBINO" SIENTE		
			WALKA WALKA COURS THAT FOR APPROAD		

(L		LA	TIN POP
A		ΑI	RPLAY [™]
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	15	9 WKKS BINDUE ISLESIAS FEAT JUAN LUIS GUEFRA LI INVERSAL MUSC LATIN)
2	1	14	ALEJATE DE MI CAMILA SONY MUSIC LATIN
3	3	8	YERBATERO JUANES UNIVERSAL MUSIC LATINO
4	4	11	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	7	11	NUESTRO AMOR SERA LEYENDA ALEJANDRO SANZ WARNER LATINA
6	10	9	I LIKE IT Enrique iglesias feat. Pitbull universal republic
7	8	30	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
8	6	13	TU BOCA CHAYANNE SONY MUSIC LATIN
9	11	16	EL MALO AVENTURA PREMIUM LATIN
10	16	11	OMG USHER FEAT. WILL.I.AM LAFACE/JLG
0	13	8	LA VIDA ES ASI INV QUEEN MACHETE/UNIVERSAL MUSIC LATINO
12	5	18	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN
13	9	17	Y COMO ES EL MARC ANTHONY SONY MUSIC LATIN
14	19	3	ESTOY ENAMORADO THALIA FEAT. PEDRO CAPO SONY MUSIC LATIN
15	25	4	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
16	15	12	ALEJANDRO LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE
17	17	3	LA COMPLICIDAD CULTURA PROFETICA LA MUFAFA
18	12	23	GITANA SHAKIRA EPIC/SONY MUSIC LATIN
19	14	29	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
20	20	13	TU NO SABES QUE TANTO CARLOS BAUTE WARNER LATINA

A		ΑI	RPLAY"
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	14	#1 LA VIDA ES ASI 2WKS IVY QUEEN MACHETE/UNIVERSAL MUSIC LATINO
2	3	4	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
3	1	13	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT JUAN LUIS GUERRA UNIVERSAL MUSIC LATINO
4	5	8	YERBATERO JUANES UNIVERSAL MUSIC LATINO
6	8	28	STAND BY ME PRINCE ROYCE TOP STOP
6	9	29	DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
7	6	7	TE COMENCE A QUERER TITO "EL BAMBINO" SIENTE
8	7	27	NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
9	10	18	OMG USHER FEAT, WILL I AM LAFACE/JLG
10	27	3	GREATEST LOVE THE WAY YOU LIE BANNEN FEAT RHANNA WEBSHADY, NTERNATH, NTERSCOPE
0	21	7	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG CAPITOL
12	4	21	QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY SONY MUSIC LATIN
13	19	3	ALEJATE DE MI CAMILA SONY MUSIC LATIN
14	13	13	EL MALO AVENTURA PREMIUM LATIN
15	34	5	FIND YOUR LOVE DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
16	11	36	DILE AL AMOR AVENTURA PREMIUM LATIN
17	15	30	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
18	25	10	TUS OJOS NO ME VEN JOEY MONTANA CAPITOL LATIN
19	12	13	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN
20	17	18	BREAK YOUR HEART

LATIN RHYTHM

BETWEEN THE BULLETS

20 20 9 WAKA WAKA (THIS TIME FOR AFRICA)

MIGUEL: LATIN POP FRONT-RUNNER



Luis Miguel debuts on Latin Pop Digital Songs with new single "Labios de Miel," from his self-titled album that arrives Sept. 14. It sold 3,000 copies, according to Nielsen SoundScan. "Labios" also bows at No. 35 on Latin Pop Airplay with 2 million listener impressions to become his 36th chart hit, pushing him into first place for the most titles on the tally in the chart's history. He was previously tied with Cristian Castro and Ednita Nazario with 35 each.

-Rauly Ramirez

-	-61	a live	-

THIS	LAST	(HANSHIN/SOUNDSCAN PLANTECH)	JAPAN/ AUGUST	9, 2010
1	77	ARASHI	I CTOOM	

RIP SLYME GOOD TIMES (CD/DVD LTD EDITION) WARNER MILIYAH KATO HEAVEN (CD/DVD LTD EDITION) SONY MUSIC

MILIYAH KATO HEAVEN SONY MUSIK

SMAP WE ARE SMAP! VICTOR SOUNDTRACK HAGANE NO RENKINJUTSUSHI ANIPLEX

KANA NISHINO LECCA POWER BUTTERPLY (CO/OVO LTD EDITION) CUTTING EDGE RIP SLYME GOOD TIMES WARNER

(SNEP/IFOP/TITE-LIVE) AUGUST 10, 2010

MUSE THE RESISTANCE A&E/HELIUM 3/WARNER

SHONAN NO KAZE SHUNANOKAZE - SHONAN BARDON BREAKS! TOH'S FACTORY

FRANCE

ZAZ ZAZ PLAY ON

ARCADE FIRE THE SUBURBS MERGE

SEXION DASSAULT L'ECOLE DES POINTS VITAUX JIVE

CHRISTOPHE MAE ON TRACE LA ROUTE WARNER

BEN L'ONCLE SOUL

LES PRETRES SPIRITUS DEI TF1 MUSIQUE

THE BLACK EYED PEAS THE E.N.D INTERSCOPE

LADY GAGA
THE FAME STREAMLINE KONLIVE CHERRYTREE INTERSCOPE

DAVID GUETTA ONE LOVE GUM/VIRGIN

1 1 LIGABUE ARRIVEDERCI, MOSTRO! WARNER

2 3 SHAKIRA SHE WOLF SONY MUSIC LATIN/EPIC

PGR CONFUSIONE UNIVERSAL

BIAGIO ANTONACCI INASPETTATA IRIS

GIGI D'ALESSIO SEMPLICEMENTE SAI GGD

10 14 NINA ZILLI SEMPRE LONTANO UNIVERSAL

KENT EN PLATS I SOLEN RCA

ROBYN BODY TALK - PT 1 KONICHAWA

LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO

DIRE STRAITS
PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY

VASCO ROSSI VASCO LONDON INSTANT LIVE 04.05.2010 CAPITOL

LADY GAGA
THE FAME MOISTER STREAMLINENCHLINE/CHERRYTREE/INTERSCOPE

STING SYMPHONICITIES CHERRYTREE/DECCA

CESARE CREMONINI 1999 - 2010 THE GREATEST HITS WARNER

6

ITALY

WEEKEN)

3 2

5 7

8

10 8

UNITED KINGDOM ALBUMS

THE OFFICIAL UK CHARTS CO.) 1 NEW ARCADE FIRE

2 1 EMINEM
RECOVERY WEB/SHADOY/AFTERMATH/INTERSCOPE PLAN B THE DEFAMATION OF STRICKLAND BANKS 679 ELIZA DOOLITTLE ELIZA DOOLITTLE PARLOPHONE

TOM JONES
PRAISE & BLAME SECONDS OUT/ISLAND LADY GAGA
THE FAME STREAM, INCHON, INCIDENTIFIED INTERSCOPE

MICHAEL BUBLE CRAZY LOVE 143/REPRIS PAOLO NUTINI SUNNY SIDE UP ATLANTIC 8 11 MUMFORD & SONS SIGH NO MORE ISLAND JASON DERULO
JASON DERULO BELUGA HEIGHTS/WARNER BROS 10 15

🏶 CANADA

BLIND GUARDIAN AT THE EDGE OF TIME NUCLEAR BLAST EMINEM
RECOVERY WEB/SHADOY/AFTERMATH/INTERSCOPE ARCADE FIRE THE SUBURBS MERGE NEW AMIGOS WEISST DU, WAS DU FUR MICH BIST VITO

GERMANY

ALBUMS

1 UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION

EUROPEAN HOT 100 SINGLES

(e5 GLOBAL MEDIA/BILLBOARD) AUGUST 12, 2011 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC WE NO SPEAK AMERICANO
YOLANDA BE COOL & DCUP SWEAT IT OUT! ALEJANDRO

I MY GAGA STREAMLINENONLINE/CHERRYTREE/NTERSCOPE

CALIFORNIA GURLS WAVIN' FLAG LOVE THE WAY YOU LIE

LADY GAGA
THE FAME STREAMLNENDILINE/CHERRYTREE/INTERSCOPE NEW PLAN B
THE DEFAMATION OF STRICKLAND BANKS 679 BEAUTIFUL MONSTER

LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO CLUB CAN'T HANDLE ME MEDINA WELCOME TO MEDINA EMI STEREO LOVE 10

HELENE FISCHER GETTIN' OVER YOU DAVID GUETTA SCHRISWILLISFTFERGIELWIFAD GUMVIRGIN 10 11 ALL THE LOVERS

AMAZING

ALLEZ OLA OLE JESSY MATADOR WAGRAM/EDEL NOT AFRAID

NOT AFRAID

FEMILEM WEB/SHADY/AFTERMATH/INTERSCOPE

15 12 DEBOUT POUR DANSER 9 BILLIONAIRE TRAVE MCCON FE BRUNO MANS WAPP BOYCOCACHICO-RELO BY FAMEN

17 15 ALORS ON DANSE STROMAE VERTIGO/MOSAERT 18 17 AIRPLANES
BOB FT HAVLEY WELLIAMS PEBEL POCK SPAND HLSTLE ATLANTO HEY, SOUL SISTER

BREAK YOUR HEART TAIO CRUZ 4TH & BROADWAY/ISLAND 20 20

AVENGED SEVENFOLD

😝 BRAZIL

HEEK (APBD/NIELSEN)

1 2

5 5

T AUSTRALIA

	_		
WEEK	LAST	(ARIA)	AUGUST 10, 20
1	NEW	BLISS N ESO RUNNING ON AIR L	INIVERSAL
2	1	EMINEM RECOVERY WEB/SHA	ADOY/AFTERMATH/INTERSCO
		WACHINGTON	

4 2 BIRDS OF TOKYO FLORENCE + THE MACHINE 7

ARCADE FIRE THE SUBURBS MERGE KYLIE MINOGUE MUMFORD & SONS SIGH NO MORE ISLAND

ANGUS AND JULIA STONE DOWN THE WAY CAPITOL

LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE

ROBERTO CARLOS EMOCOES SERTANEJAS SONY MUSIC

SOUNDTRACK PROMESSAS - VOL VOL. 2 SOM LIVRE

PADRE FABIO DE MELO ILUMINAR SOM LIVRE

KENNY G THE COLLECTION SOM LIVRE

BRUNO & MARRONE ESSENCIAL SOM LIVRE

THE BLACK EYED PEAS

JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUNISLAND

LADY GAGA
THE FILME MUSICIPACY STREAMUNE/NOIL/NE/DIEFRYTREE/N/ERSCOPE

MARIA GADU MARIA GADU (ALTERNATIVE PACKAGE) SOM LIVRE

EURO DIGITAL SONGS SPOTLIGHT

SWITZERLAND

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 21, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEATURING FRESHLYGROUND EPIC
3	4	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WER/SHADY/AFTERMATH/INTERSCOPE
4	3	ALEJANDRO LIDY GAGA STREAMLINE/NONL/VE/CHERRYTREE/INTERSCOPE
5	5	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG CAPITOL
6	NEW	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
7	7	I LIKE IT Enrique iglesias feat pitbull universal republic
8	9	NOT AFRAID EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE

9 NEW DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND 10 6 WAVIN' FLAG

Rock band Blind Guardian secu its highest-ranking set on the Germany Albums chart as its 10th studio album, "At the Edge of Time," bows at No. 2.



(NIELSEN BDS/SOUNDSCAN) AUGUST 21, 2010 NEW ARCADE FIRE THE SUBURBS SONOVX

EMINEM RECOVERY WEBSHADXIAFTERWATHINTERSCOPEUMVERSAL AVENGED SEVENFOLD NIGHTMARE HOPELESS/SIRE/WARNER BROS/WARNER JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAY/DIO BRAUN/SLANDUNVERSAL VARIOUS ARTISTS 2103.5: SUMMER RUSH 2010 SPG/DEP

THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL BUCKCHERRY ALL NIGHT LONG ELEVEN SEVEN/UNIVERSAL

LADY GAGA
THE FAME STREAMLINE ADMILINE DEPRYTREE WITH SCOPE UNIVERSAL 10 8 DRAKE
THANK NE LATER YOUG MODE! CASH MODE! UNKESAL MOTOWN UNKE

SPAIN

ALDONIO					
THIS	LAST	(PROMUSICAE/MEDIA) AUGUST 11, 20	01		
1	1	DAVID GUETTA ONE LOVE GUM/VIRGIN			
2	NEW	ARCADE FIRE THE SUBURBS MERGE			
3	5	LADY GAGA THE FAME STREAMLINE KONLINE CHERRYTREE INTERSO	00		

ALEJANDRO SANZ

3 MARC ANTHONY ICONOS SONY MUSIC ENRIQUE IGLESIAS

DAVID BISBAL SIN MIRAR ATRAS VALE CHAYANNE

ESTOPA X ANNIVERSARIVM SONY MUSIC

JUAN LUIS GUERRA A SON DE GUERRA EMI 10 6

IRELAND

SWEDEN	IRELAN

_	_			_	_	
	LAST	(GLF) AUGUST 6, 2010		WEEK	LAST	(IRMA/CHART TRACK) AUGUST 6, 2010
	1	DANCING ON MY OWN ROBYN KONICHAWA		1	4	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
	2	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!		2	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FI.FRESHLYGROUND EPIC		3	3	LOVE THE WAY YOU LIE EMINEM FEAT RIHANNA WEB-SHADDY/AFTERMATHINTERSCOPE
	7	LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADDY/AFTERMATH INTERSCOPE		4	5	AIRPLANES BOB FT HAYLEY WILLIAMS RESELROCK/GRAND HUSTLE/ATLANTIC
	4	NATTERAVN RASMUS SEEBACH ART PEOPLE		5	2	BILLIONAIRE Traine Noccy Ft. Brund Mars Inappy Boy (Decardance; Fleled by Raine).
		ALBUMS	ı			ALBUMS
	2	SHAKIN' STEVENS THE COLLECTION EPIC/LEGACY	Ī	1	NEW	ARCADE FIRE THE SUBURBS MERGE

1 NEW ARCADE FIRE JEDWARD Planet Jedward Absolute EMINEM RECOVERY WEB/SHADOY/AFTERMATH/INTERSCOPE MUMFORD & SONS 3 FLORENCE + THE MACHINE 5 4

AUSTRIA

THIS	LAST	(RECORD PUBLICATIONS LTD.) AUGUST 9, 2010		
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!		
2	4	STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA MAYAVIN		
3	3	ALEJANDRO LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE		
4	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC		
5	11	NOT AFRAID EMINEM SHADY/AFTERMATH/INTERSCOPE		
ALBUMS				

AMIGOS WEISST DU, WAS DU FUR MICH BIST VITO/MCP NOCKLAM QUINTETT MEIN WUNDER DER LIEBE UNIVERSAL

EMINEM
RECOVERY WEB/SHADDY/AFTERMATH/INTERSCOPE **3** 3 4 1 REGI REGISTRATED 2 MOSTIKO LADY GAGA
THE FAME STREAMLIN 6 5 4

努 FLANDERS

THIS	LAST	(ULTRATOP/GFK) AUGUST 11, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	3	ONE (YOUR NAME) SWEDISH HOUSE MAFIA SHM/PODITIVA
3	2	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC
4	4	NO SOUND BUT THE WIND (LIVE AT R.W 2010) EDITORS KITCHENWARE/PIAS
5	5	ALORS ON DANSE STROMAE VERTIGO/MOSAERT
		ALBUMS
1	6	ARCADE FIRE THE SUBURBS MERGE
2	2	CHRISTOFF ALLE HITS ARS

YASMINE & ANN CHRISTY BACK TO BACK UNIVERSAL

EMINEM RECOVERY WEB/SHADDY/AFTERMATH/INTERSCOPE

DIGITAL SONGS

_		Control of the last of the las
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 21, 2010
1	1	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
2	2	LOVE THE WAY YOU LIE EMINEM FEAT RIMANIA WEB/SHADWAFTERMATH INTERSCORE
3	3	CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC
4	NEW	BEAUTIFUL MONSTER NE-YO DEF JAM
5	6	WAKA WAKA (THIS TIME FOR AFRICA SHAKIRA FEATURING FRESHLYGROUND EPIC
6	5	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG CAPITOL
7	7	BILLIONAIRE Trave viccoy feat brown maks 1479y Boy decaybancer, eled by Rave
8	9	ALEJANDRO LADY GAGA STREAMLNE NOWLNE CHERRY TREE INTERSCOPE
9	8	AIRPLANES BOB FEAT HAVLEY WILLIAMS REDELROOK GRAND HUSTLEIGT ANTO
10	10	ONE (YOUR NAME) SWEDISH HOUSE MARIA FEAT, PHARRELL SHIM POSITIVE
11	4	ALL TIME LOW THE WANTED POLYDOR
12	11	PACK UP ELIZA DODLITTLE PARLOPHONE
13	13	STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT
14	12	I LIKE IT Enrique iglesias feat pytbull universal republi

EUROPEAN ALBUMS

15 NOT AFRAID
EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE

WEEK	LAST	(n5 GLOBAL MEDIA/BILLBOARD) AUGUST 12, 2010				
1	NEW	ARCADE FIRE THE SUBURBS MERGE				
2	1	EMINEM RECOVERY WEB/SHADDY/AFTERMATH/INTERSCOPE				
3	2	LADY GAGA THE FAME STREAMLINE KONLIVE CHERRYTREE INTERSCOPE				
4	3	DAVID GUETTA ONE LOVE GUM/VIRGIN				
5	10	PLAN B THE DEFAMATION OF STRICKLAND BANKS 679				
6	5	UNHEILIG Grosse Freiheit interstar/Fansation				
7	NEW	BLIND GUARDIAN AT THE EDGE OF TIME NUCLEAR BLAST				
8	9	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER				
9	6	STING SYMPHONICITIES CHERRYTREE/DECCA				
10	7	KYLIE MINOGUE APHRODITE PARLOPHONE				
11	4	TOM JONES PRAISE & BLAME SECONDS OUT/ISLAND				
12	8	AMIGOS WEISST DU, WAS DU FUR MICH BIST VITO/MCP				
13	15	ELIZA DOOLITTLE ELIZA DOOLITTLE PARLOPHONE				
14	16	ZAZ ZAZ PLAY ON				

EUROPEAN AIRPLAY

15 13 MILEY CYRUS
CAN'T BE TAMED HOLLYWOOD

THIS	LAST	AUGUST 12, 2010
1	1	CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL
2	2	ALEJANDRO LIDY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	TE AMO RIHANNA SRP/DEF JAM
4	6	WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!
5	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC
6	7	HEY, SOUL SISTER TRAIN COLUMBIA
7	8	AIRPLANES BOB FT HAYLEY WILLIAMS FEBELROCK GRAVED HUSTLEINTLAVITO
8	4	WAVIN' FLAG K'NAAN A&M/OCTONE
9	10	LOVE THE WAY YOU LIE EMINEM FEAT RHANNA VIEB/SHADK/AFTERMATH/INTERSCOPE
10	14	CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC
11	23	AMAZING Inna Airplay
12	12	I LIKE IT Enrique iglesias feat pitbull universal republic
13	22	BILLIONAIRE Trave McCoy Ft Brund wars nappy Boy(Decarca/Cerjeled By Ramen
14	13	BREAK YOUR HEART TAIO CRUZ 4TH & BROADWAY/ISLAND

Entry, EUROPEAN HOT 100, EURO DIGITAL EUROPEAN AIRPLAY: Compiled from 16 Euro

5

NEW

15 9 ALL THE LOVERS

SINGLES & TRACKS SONG INDEX

143 (Tycoon Status Publishing, BM/Sobby Brackins Publish Designee, BM/Stop Tyring To Copy My Music Publishing, BM/Nic Balding Publishing Designee, BMI) H100 84 2012 (TT AIN'T THE END) (Not Listed) H100 50

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AL DIABLO LO NUESTRO (Apa Musical, LLC, BMI) LT 20

ALEJANDRO (Sony/ATV Songs LLC, BM/FedDre Productions
LLC, BMI/Selani Germanotta pik/a Lady Gaga, BMI/House 01
Gaga Publishing, Inc., BMI/GioJoe Music Inc., BMI), HL, H10
20, 17.92

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ASSUP, AMPRHY 3 AMANTE A LA MYDIGAI, Universal Musica, Inc., ASSUP/Dosis Mar Makie Peliching, ASSUP/Universal Masie - Carers, MMS songs, Ambor - AMB songs, ASSUP/Liversal Music Medios, S.A. de CV/11 14 AMDO BEN PEDO Ayan Musical, LLC, BMICGA Music Pub-liching, BMI 17 19 AMIMAL (Rein International Confessional Confe

59 ANY GIRL (Lloyd Banks Music, ASCAPAIniversal Music Corporation, ASCAP/Karl Duniel Publishing Designee, ASCAP) R8H ANYTHING LIKE ME (EMI April Music, Inc., ASCAP New Sea

Bayle Music, ASCAP/Circle C Songs, ASCAPY Bulls Music, ASCAP-Full Circle Music Publishing, LLC, ASCAP) CS ABLE VOI GROMA ASSS ME OR NOT (See) Yaddor Music, BM/Big Loud Bucks, BM/Hope N-Caf Music, BM/Caf V Entertainment, LLC, BM/Glid Desperador, LLC, ASCAP/NZD Publishing Company, Inc., ASCAP/Card Vincent And Associ-

ARRASTRANDO LAS PATAS (Mendieta Music Publishing, BMI/TN Ediciones Musicales, BMI) LT 26

BABYFATHER (Angel Music Limited), PRS/Sony/ATV Music Publishing UK, PRS), HL, 1894 89 BACHATA OR HEJUDOKA (EM Music Netherladna, BV) LT 17 BEAT IT UP (Pladric Davis Music Goup, ASCAP) Drum Squad LLC, ASCAP) Nerro (Burran, ASCAP) Will Music Corp., ASCAP) Nerro (Burran, ASCAP) Will Music Corp., ASCAP) Nerro (Burran, ASCAP) Will Music Corp.,

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Data for week of AUGUST 21, 2010

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Rock Steady Music in Los Angeles appoints Sean Mulligan VP of film, TV and advertising. He was GM/director of U.S. film for TV and media at ole.

Provident Music Group promotes Jordyn Thomas to senior director of A&R. She was director.

Universal Music Group International names Sandy Monteiro president of South East Asia. He was senior VP at Universal Music South East Asia.

Word Entertainment names Rod Riley president/CEO. He was COO.

Capitol Records Nashville promotes Autumn House to VP of A&R. She was senior director.









PUBLISHING: BMI in Atlanta promotes Byron Wright to director of writer/publisher relations. He was associate director.

DIGITAL: The Orchard names Tierney Stout marketing coordinator. She was a publicist at Tell All Your Friends PR.

RETAIL: Best Buy Europe names Andrew Harrison COO. He will continue to serve as CEO for the United Kingdom and Europe at Carphone Warehouse.

TOURING: Facility management company Global Spectrum names Erin Bilton director of marketing at the Sears Centre Arena in Hoffman Estates, Ill. She was marketing manager at the Wachovia Center in Philadelphia.

RELATED FIELDS: The Latin Recording Academy's board of trustees promotes Gabriel Abaroa Jr. to president/CEO. He was president.

Bilingual entertainment channel mun2 appoints Diana Mogollon GM. She was VP of programming and marketing at Telemundo.

Patrick Donovan has been appointed CEO of Music Victoria, the Australian state's newly established lobby group for contemporary music. He was senior music writer at newspaper the Age.

-Edited by Mitchell Peters

GOODWORKS

STADIUM ENTERTAINMENT READIES CD TO BENEFIT FISHER HOUSE

Previously released tracks by Rascal Flatts, Keith Urban, Brad Paisley, Lady Antebellum, Trace Adkins, Darius Rucker, Reba McEntire, Blake Shelton and Dierks Bentley will be included on "My Country: Smash Hits," a country music compilation album due Aug. 24 on Stadium Entertainment.

Between 80 cents and \$1 from every CD (priced at \$9.98) sold will benefit the Fisher House Foundation, an organization that provides housing to the families of military personnel (retired and active) who are receiving treatment at a military medical center.

"So if you have an injury from war, you can stay there. Also, if a military man's wife has a very high-risk pregnancy and she needs to go to a big city to get treatment, she can stay there too," Stadium Entertainment president Camille Barbone says.

At various retail outlets, drop boxes will be set up for customers who want to buy the album for someone serving in the military. "If people want to buy for a service person, they can buy it and stick it in the box," Barbone says. "Then the retailer seals up the box and sends it to us, and we give it to the charity to give out to the soldiers."

—Mitchell Peters















ial KCET Los cial KCET Los Angeles Aug. 1 during the sta-tion's pledge drive for "Ethan Bortnick and His Musical Jim Thornton, afternoon-drive personality for news KNX-AM Los Angeles. Standing are (from left) managers Gene Bortnick (the artist's father), Paul Farberman and Stuart Wax.

The BMI Lollapalooza stage provided a three-day lineup of performances by 16 acts including These United States, Semi Precious Weapons, Neon Trees and Dragonette. PHOTOS: ERMA GOLDRING

and Dragonette. #Motos: BRIA GOLDRING
ABOVE: Semi Precious Weapons—who were joined
by surprise guest Lady Gaga—played to an excited
crowd on the BMI stage Aug. 6. Backstage are
(from left) Semi Precious Weapons drummer Dan
Crean and vocalist Justin Tranter. BMI associate
director of writer/publisher relations
Samantha Cox, Semi Precious Weapons bassist
Cole Whittle, Warner/Chappell Music senior VP/GM
Jason Boyarski and manager Merck Mercuriadis.

PICHT: Activit Near Hitch performed on the BMI.

Jason Boyarski and manager Merck Mercuriadis.
RIGHT: Artist Neon Hitch performed on the BMI
stage Aug. 8 to a wild reception from festivalgoers.
Her set featured songs from her upcoming Warner
Bros. Records debut, "Beg, Borrow and Steal,"
which features production by Benny Blanco. Shown
after her set are (from left) BMI director of
international writer/publisher relations Brooke
Morrow and VP of writer/publisher relations
Charlie Feldman, Hitch and BMI associate director
of writer/publisher relations Brandon Haas.





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EVAN HARRISON EVP & President



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GE WANG

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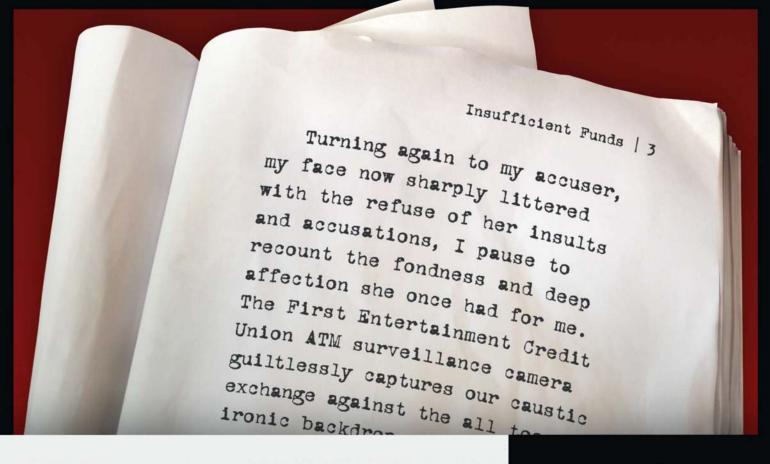
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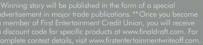
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